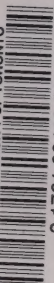


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SEVENTY NEGRO SPIRITUALS

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SEVENTY NEGRO SPIRITUALS

EDITED BY
WILLIAM ARMS FISHER

FOR HIGH VOICE



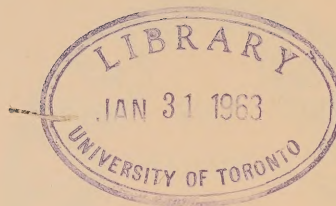
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Wm. Ames Fisher

NEGRO SPIRITUALS



BY far the most considerable body of song that has sprung from the soil of the United States is the rich and varied utterance of the music-loving, music-making Negro. Although the tribal and ceremonial songs of the American Indian are likewise indigenous and a distinct contribution to folk-music, they have a primitive austerity and reticence characteristic of the red man and are in marked contrast to the natural volubility of the black man with his greater rhythmic swing, melodic freedom and more pulsating emotional life.

"Folksongs are echoes of the heart-beats of the people," who voice in them their joys and sufferings, their longings and aspirations, and especially in the case of the Negro their religious hopes and convictions. In the last twenty years the study of folksongs of all peoples has broadened and deepened and a great mass of material has been collected and printed, but the wider the research the more apparent in contrast becomes the absolute uniqueness of the Negro Spiritual.

In common with other folk the Negro has his game songs, work songs, social songs, lullabies and ballads together with his own "corn songs," "reel tunes" and "devil songs," but search the world over and nowhere can be found such a rich and spontaneous outpouring of religious song and fervor as in the Spirituals of the Afro-American. In the words of one of the teachers at Hampton Institute*—"Hymns more genuine than these have never been sung since the psalmists of Israel relieved their burdened hearts and expressed their exaltation. Nor will they die, because they spring like these from hearts on fire with a sense of the reality of spiritual truths."

That the folksongs of the Negro should often

be called "Sorrow Songs" as well as "Slave Songs" and "Plantation Songs" is due to their genesis. In studying them we must not forget that negroes figure in the accounts of his voyages made by Columbus; that thirty negroes are said to have accompanied Balboa in 1516, and ten times this number came with the conquering Cortez in 1522; that African slaves accompanied De Soto in 1539, and the founder of St. Augustine, Florida, in 1565 brought a company of negro slaves with him from Spain. Those who pride themselves on descent from the Pilgrims of 1620 or the Puritans of 1630 must not forget that before their forefathers braved the Atlantic in search of political and religious freedom, a Dutch man-of-war had in 1619 sold twenty "negro servants" to the pioneer planters of Virginia. Nor must the descendants of Pilgrim and Puritan forget that Massachusetts was the first to give slavery statutory recognition. This was in 1641, while the formal abolishment of slavery in Massachusetts came a hundred and thirty-nine years later. Nor must they forget that during this long period Boston and Newport were centres of the traffic that exchanged rum for slaves; that the early New England newspapers were filled with advertisements of slaves for sale and rewards for runaways; and that Puritan divines thought it nothing amiss to own slaves themselves.

The foundations of our country were laid, therefore, by white and black, master and servant or slave, and the ten million descendants of the negroes who in 1810 formed nineteen per cent of its population are, as native-born Americans, sharers and inseparable factors in its destiny.

It was not in the colder North but in our great Southland that the Negro found his most natu-

* Edith Armstrong Talbot, "True Religion in Negro Hymns" (*Hampton Bulletin*, October, 1922).

ral habitat. As Mr. Krehbiel says: "Nowhere save on the plantations of the South could the emotional life which is essential to the development of true folksong be developed; nowhere else was there the necessary meeting of the spiritual cause and the simple agent or vehicle. . . . Nor were the people of the North possessed of the ingenuous, native musical capacity of the Southern blacks."*

If slavery and poverty were the sorrow of the Negro, religion was his consolation and refuge. If the present was hard to bear and seemed hopeless, the future, because of a simple and child-like faith in a personal Father, was rich in promise and hope; for the ills of this life were to be richly compensated in the life to come. To the Negro religion was not a hard and unyielding dogmatism, nor a rigid ethical system, but, primarily, an emotional experience, an experience that naturally found vent in spontaneous song, often born out of the moment and taken up at once by others to be perpetuated or forgotten.

Given an ingenuous native capacity for rhythmic musical expression, the gift of improvisation, a primitive but intense emotionalism, a condition of life that ranged from the most naïve light-heartedness to tragic sombreness, and an utter dependence for consolation upon faith in invisible realities, often tinged with lingering elements from a barbaric past, and you have that truly unique product—the Spiritual with its background of torch-lit groves, swaying bodies and half-closed eyes.

The best of these songs had their birth in the slave era when heartstrings were taut, when in some sections all gatherings, even religious meetings, were forbidden and in the darkness with secrecy and danger each must "Steal away to Jesus." In both texts and music the post-war Spirituals lack the elemental vigor, directness, naturalness and spontaneity of the earlier songs. The texts have become sophisticated and the music debased by that hybrid white American product—the gospel hymn.

* Henry E. Krehbiel, "*Afro-American Folksongs*."

Contrast, for example, the self-conscious effort of such lines as the following:

*"Though the world may sweep around me
With her dazzling and her dreams,
I envy not her vanity and pride,
For my soul looks up to Heaven
Where the golden sunlight gleams
And I'm living on the Hallelujah side."*

with the unpremeditated directness of any of the older hymns, as, for example:

*"I'm on mah way to heav'n
An' I don' wanna stop,
I don' wanna be
No stumbelin' block."*

Or the honest simplicity of:

*"I've been tryin' a great long while,
Lord, I jus' got over on yo' side.
I prayed an' I prayed till I come over,
Lord, I jus' got over on yo' side."*

Or, such dramatic lines as:

*"My Lord, what a mornin'
When de stars begin to fall."*

Or, the universality of:

*"Sometimes I feel like a motherless child,
A long ways from home."*

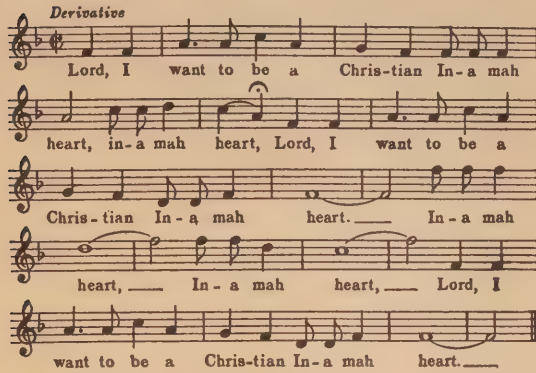
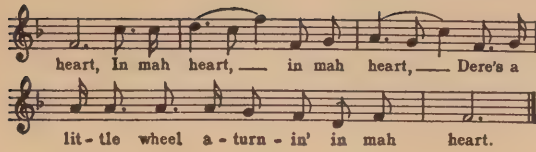
Or, the natural poetry of:

*"My head got wet with the midnight dew,
Come along home to Jesus.
The mornin' star was a witness too,
Come along home to Jesus."*

The shouting, rejoicing Christian of an earlier generation was always positive in his convictions and sang with fervid surety: "I know de Lord's laid His hands on me." His grandson with far less assurance sings: "Lord, I want to be a Christian" and fits the words to a modification of an older song. Compare the two in text, rhythm and melody, for they illustrate a process that is continually at work.

Original

Dere's a lit-tle wheel a-turn-in' in mah
heart, Dere's a lit-tle wheel a-turn-in' in mah



The derivative is still pentatonic, but not only has the melodic line been sadly weakened but the rhythmic tang of the original has been smoothed out until, with the exception of the cadence, it is as pale and commonplace as most "white" tunes.

The degeneracy of the later Spirituals and the neglect of the earlier songs by the descendants of those who gave them birth is due to several factors. To begin with, plantation music and slavery were so interwoven that the first freedmen could not dissociate them, for the singing of the old songs at once brought to mind bondage and all it implied. In turning his back on the past the Negro turned his back on the music associated with it, and the younger generation, eager to follow the ways of white folks, sang the white man's hymns and the revival songs and gospel hymns supplied by songbook agents or from denominational headquarters.

In his eagerness to make progress, as he understood it, the untutored freedman was ashamed of his own wonderful songs, not knowing their uniqueness and inherent beauty until the white man showed his appreciation of them and began to study and call for them. Even to-day in the churches frequented by the more educated Ne-

groes the hymn-books are made up from the hymnals of all denominations supplemented by "gospel hymns," while their own fervent inspirational songs are almost taboo.* To hear them one must go to the humbler chapels attended by "the unlettered folk who have not lost the gracious charm of being natural." Even there one may listen to the well-known hymn "Nero, mah Gawd, ter Thee."†

Over fifty years ago Mr. Thomas P. Fenner, who trained the original band of Hampton Student Singers, deprecated the "unfortunate inclination of the freedman to despise this music as a vestige of slavery," and then gave another reason for its decadence: "Those who learned it in the old time, when it was the natural outpouring of their sorrows and longings, are dying off." That was said in 1874.

Another reason for its impending disappearance is in the changed social and economic conditions. "De ole plantashun days" are gone to come again no more. As Miss Scarborough points out, "In the early days on the plantation, when books and newspapers were less plentiful than now, songs formed a larger part of the social life than they do at present."‡ Then the process of passing on songs was "altogether oral, since the slaves were not taught to read or write, save in exceptional cases, and their communication with each other and with the outside world would of necessity be by the spoken word."

Now we have a "New South" of mills and factories where the noise of machinery makes singing impossible; where the present generation are not haunting graveyards and lonely silent places waiting for the Voice of the Spirit, but are caught in the maelstrom of our modern economic struggle for the dollar and the things the dollar will buy. To this great change add the scattering of the race, the great influx of Negroes to our Northern cities where they rapidly put on the trappings and sophistication of what in our vanity we call "civilization." The conditions out of which

* The writer heard in one such church the familiar hymn-text, "Guide me, O thou great Jehovah," sung to a characterless Negro melody.

† The hymn "Nearer, my God to Thee" is commonly known as "Nero."

‡ Dorothy Scarborough—"On the trail of Negro folksongs."

arose the unpremeditated and haunting melodies we call "Spirituals" are gone, all honor then to the few who have painstakingly recorded what they could of this vanishing music.

Perhaps the earliest mention of the music of the Negro is an article entitled "Songs of the Blacks" that appeared in *Dwight's Journal of Music* for November 15, 1856. The article is signed "Evangelist," and contrasts at some length the song-loving Negro and his natural musicianship with the average, anxious American, who though "favored above other people on earth" goes to his task "songless and joyless."

The following condensed quotation gives the substance of the article:

"The only musical population of this country are the Negroes of the South. Here at the North we have teachers in great numbers, who try to graft the love of music upon the tastes of our colder race. But their success is only limited. We are still dependent on foreigners for our music. Throughout the country the same holds true. Singing masters itinerate from village to village to give instruction in the tuneful art, but Brother Jonathan is awkward at the business, and sings only on set occasions. He makes little music at home or at most only on the Sabbath Day. During the week his melodies are unheard. He does not go to his labor singing to himself along the road. No song escapes his lips as he works in his shop or follows the plow. Our people work in silence like convicts in a penitentiary.

"Compared with our taciturn race, the African nature is full of poetry and song. The Negro is a natural musician. Negroes have magnificent voices and sing without instruction. The native melody of their voices falls without art in the channel of song. They go singing to their daily labor. The maid sings about the house, and the laborer sings in the field. Their joy and grief are not pent up in the heart, but find instant expression in their eyes and voice. With their imagination they clothe in rude poetry the incidents of their lowly life and set them to simple melodies.

* *Atlantic Monthly*, February, 1862.

But it is in religion that the African pours out his whole voice and soul. A child in intellect, he is a child in faith. All the revelations of the Bible have to him a startling vividness, and he will sing of the Judgment and the Resurrection with a terror or a triumph which cannot be concealed. In religion he finds also an element of freedom which he does not find in his hard life, and in these wild bursts of melody he seems to be giving utterance to that exultant liberty of soul which no chains can bind, and no oppression subdue."

Through the educational mission to the Negroes of the Port Royal Islands, begun in 1861, public attention was again called to the unique songs of the Negro and evoked John G. Whittier's poem, *At Port Royal*, 1861,* in which he speaks of the island boatmen:

"With oar-strokes timing to their song,
They weave in simple lays
The pathos of remembered wrong,
The hope of better days."

Near the close of the poem he adds:

"And with a secret pain,
And smiles that seem akin to tears
We hear their wild refrain."

It was relief work to the Negroes of these islands that fringe the coast of South Carolina that in 1862 called from Philadelphia Mr. J. Miller McKim and his daughter, Lucy McKim. On July 9, 1862, Mr. McKim delivered an address in Sansom Hall, Philadelphia.† A portion of this appeared as an article on "Negro Songs" in *Dwight's Journal of Music* for August 9, 1862. After stating that negroes when working together, whether rowing or grinding at the mill, always sing religious songs, Mr. McKim says: "I asked one of these blacks—one of the most intelligent I had met—where they got these songs. 'Dey make em, sah.' 'How do they make them?' After a pause, evidently casting about for an explanation, he said, 'I'll tell you; it's dis way. My master call me up and order me a short peck of corn and a hundred lash. My friends see it and

† This address was apparently privately printed.

is sorry for me. When dey come to de praise meet-
ing dat night dey sing about it. Some's very
good singers and know how; and dey work it in,
work it in, you know; till dey get it right; and
dat's de way."

The next mention appeared in *Dwight's Journal of Music* for November 8, 1862, which prints in full a letter addressed to John S. Dwight by Miss Lucy McKim on "Songs of the Port Royal Contrabands," in which she refers to her father's article in the issue of August 8, and states that she accompanied him on his tour, and being much struck with the songs of the Negroes she had reduced a number of them to paper, among them "Poor Rosy, poor gal."

Since Miss McKim was perhaps the first, at least one of the first, to record negro music, her historic letter is too important not to quote in part. She writes: "It is difficult to express the entire character of these Negro ballads by mere musical notes and signs. The odd turns made in the throat; and the curious rhythmic effect produced by single voices chiming in at different irregular intervals, seem almost as impossible to place on score as the singing of birds, or the tones of an Æolian Harp. The airs, however, can be reached. They are too decided not to be easily understood, and their striking originality would catch the ear of any musician. Besides this, they are valuable as an expression of the character and life of the race which is playing such a conspicuous part in our history. The wild, sad strains tell, as the sufferers themselves never could, of crushed hopes, keen sorrow, and a dull daily misery which covered them as hopelessly as the fog from the rice-swamps. On the other hand, the words breathe trusting faith in rest in the future—in 'Canaan's fair and happy land,' to which their eyes seem constantly turned.

"One woman,—a respectable house servant, who had lost all but one of her twenty-two children, said to me:—'Pshaw! don't har to dese yer chil'en, missy. Dey just rattles it off,—dey don't know how for sing it. I likes "Poor Rosy" better dan all de songs, but it can't be sung wid-out a full heart and a troubled sperit!"

Here is the melody this old Mammy loved so well, and which was one of the first recorded by Miss McKim:

Poor Rosy

1. Poor Ro-sy, poor gal, Poor Ro-sy, poor gal,
2. Got hard tri-al in mah way, Got hard tri-al in mah way,

Ro-sy break mah poor heart, Heav'n shall-a be mah home.
Got hard tri-al in mah way, Heav'n shall-a be mah home.

I can-not stay in hell one day,
O when I talk I talk wid God,

Heav'n shall-a be mah home; I'll sing an' pray mah
Heav'n shall-a be mah home; O when I talk I

soul a-way, Heav'n shall-a be mah home.
talk wid God, Heav'n shall-a be mah home.

Mr. H. G. Spaulding, also a visitor to the Sea Islands of South Carolina, includes five tunes in his article in the *Continental Monthly* of August, 1863, and further impetus to collecting was given by Colonel Thomas Wentworth Higginson in his sympathetic and enthusiastic article on "Negro Spirituals" in the *Atlantic Monthly* of June, 1867. In the latter part of this year the first printed volume of Spirituals appeared under the title *Slave Songs of the United States*, edited by the three pioneer workers in this rich field: William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison with the coöperation of Colonel Thomas Wentworth Higginson and many others.

This volume is important as a basis for a comparative study of Spirituals. It not only records variants of some of the songs, but includes versions of songs that differ in detail with the form in which they are now familiar, an illustration of the fluid character of folksong and especially of Spirituals. One day when the writer was seeking to note on paper the melody of a "Sperichul" from the singing of a Negro of some musical cultivation he said to the singer: "You didn't sing it that way the first time," "Oh, no," said the singer, "that's the way we do. We don't sing it alike ev'ry time."

In studying the earlier as well as later recordings of these elusive melodies, we must bear this in mind. The slurring and sliding of the voices, the interjected turns and "curls," the groans and sighs, the use even of quarter-tones, the mixture of keys, and the subtle rhythms often defy notation. In fact, all the recorded songs printed give after all only their bony framework, for something of the living flesh, the full contour, the vibrant spirit evades the most painstaking recorder and escapes.

The second period in the recording and recognition of Negro Spirituals began October 6, 1871, when Professor George L. White, treasurer of Fisk University, left Nashville with a band of eleven volunteer Negro students to raise \$20,000 for their institution by singing their own songs. This group, the first of the "Jubilee Singers," travelled through Ohio, New York and New England, going as far east as Portland, Maine, and as far north as St. Johnsbury, Vermont. The group returned to Nashville early in May, 1872, with the fund they had sought. Thus, for the first time, thousands of people heard these simple and moving songs, and for the first time they were made accessible in harmonized form. This was the work of Theodore F. Seward of Orange, New Jersey.* *Jubilee Songs*, issued in 1872, contained at first 61 melodies, of which 40 were harmonized. The collection was soon enlarged to contain 77 songs, and in 1884 Part II was issued under Mr. Seward's editorship with 49 songs, of which 36 are harmonized.

The "Jubilee Singers" having received an invitation to participate in the World's Peace Jubilee, in Boston in June, 1872, soon started on their second tour, which carried their singing campaign to Great Britain. Thus to a still wider audience they brought the message of the Spirit-

uals, returning to Nashville in May, 1874. A year later, under Theodore F. Seward, they again sailed for England and carried their "Singing Campaign" to Holland and Germany. In 1874 a band of Hampton Student Singers trained by Thomas P. Fenner gave concerts in the North in behalf of their building fund. This body introduced to their audiences still another group of Spirituals simply harmonized by their leader, which were issued in 1874 under the title *Cabin and Plantation Songs*. The outstanding figures in this second period are therefore George L. White, Theodore F. Seward and Thomas P. Fenner.

The third period in the recognition of the intrinsic musical worth of the Negro Spiritual began most unexpectedly. A big-hearted, modest European peasant thrust rather suddenly into the hurry and glitter of New York life, with ears ever open to catch some new and individual phase of musical expression, habitually stopped to listen to every itinerant street band, to every hurdy-gurdy, to the street-singer, to the tunes the passer-by whistled, and to the songs of the hour that lesser musicians scorned as unworthy of notice.† With the same spirit with which Newton regarded a pebble on the beach Anton Dvořák listened to every stray note of music. I well remember his once telling me how in the evening before he had been trudging through the snow with one of his boys to look in the windows of toy-shops, for it was Christmas time, and the boy caught sight of a toy-piano in a window and, said Dvořák, "I looked, and on the piano was a leetle musik and das musik war güt, so I took out my pencil and wrote it down."

When, therefore, with this eager spirit, Dvořák for the first time heard Negro Spirituals sung he became engrossed in them as something new and distinctive. Here, he said, are "The most strik-

* Theodore Frelinghuysen Seward, born in Florida, New York, January 25, 1835; died in Orange, New Jersey, August 30, 1902. He was for many years associated with Lowell Mason. Was editor of *The New York Musical Pioneer*, 1864; *New York Musical Gazette*, 1867-1873; *Tonic Solfa Advocate*, 1881-1885; *Musical Reform*, 1886-1888. Author of various religious books. Most distinctive work the recording and harmonizing of *Jubilee Songs*, Part I, 1872, Part II, 1884. Musical director and voice trainer for the Fisk Jubilee Singers during their second European tour, 1875.

† On these occasions Dr. Dvořák never failed to put his hand in his pocket. He too had been a street musician and understood.

ing and appealing melodies that have yet been found on this side of the water." Since all people have their own distinctive songs he asks: "What songs, then, belong to the American? What melody would stop him on the street if he were in a strange land and make the home-feeling well up within him? The most potent, as well as the most beautiful among them, according to my estimation, are certain of the so-called plantation melodies and slave songs."*

This enthusiasm, this discovery, led Dvořák not to any literal transcription or direct use of Negro themes but, after saturating himself in the negro idiom, to embody his delight in this new-found treasure in his *Symphony from the New World*, Op. 95, his string quartet, Op. 96, and string quintet, Op. 97.

Of course Dr. Dvořák's suggestion that in the songs of the Negro might be found material for use in artistic forms brought derision upon him from some Americans, and when his new symphony was about to be performed for the first time, and after it, columns of discussion appeared in the press. Much "copy" was made out of what Dvořák was supposed to have thought or said. He was not a talkative man nor a man of theories, but he had the conviction that art to be healthy and to carry any national flavor must be rooted in the soil out of which it springs. Coming here a stranger, he found something fresh and indigenous in the Negro Spiritual and said to the American composer absorbed in echoing trans-Atlantic strains and idioms: "Here, in the music you have neglected, even despised, is something spontaneous, sincere and different, native to your own country. Why not use it?" That was all. I remember finding him one morning walking up and down his studio shaking a New York morning paper like a rag and exclaiming with heat: "See what they make me say! I did not say it. I will go back to my Bo-

* *Harper's Magazine*, February, 1895.

† Dr. Anton Dvořák came to New York in October, 1892, as Director of the National Conservatory of Music, and returned to Bohemia in April, 1895. His symphony, quartet and quintet referred to were written during his sojourn in America. The symphony, "From the New World," was first performed under Anton Seidl, in Carnegie Hall, Friday afternoon, December 15, 1893.

‡ Twenty-four Negro Melodies, transcribed for the piano by S. Coleridge-Taylor, Op. 59, with a preface by Booker T. Washington. Boston, 1905.

hemia." Soon after this he showed me a letter from his friend Hanslick and was comforted because the Viennese critic recognized in these new works a fresh thematic element, a new trait and idiom denied by some American critics. It took the genius and inspirational power of a master musician who had the heart of a child and who himself had known years of poverty and struggle to write these works, the first to recognize the musical significance and potency of the Negro idiom.†

The second composer of international standing to recognize the charm of the Spiritual was the Afro-Anglican, Samuel Coleridge-Taylor of London, the foremost musician of his race. In 1904 the editor of *The Musicians Library* gave Mr. Coleridge-Taylor the congenial task of transcribing for the piano a group of Negro melodies, to do for them what Brahms had done for Hungarian folk-music, Dvořák for Bohemian, and Grieg for Norwegian. For the volume the composer transcribed seven African melodies, one from the West Indies, and sixteen American Negro Spirituals.‡ In this work Negro melodies were for the first time treated in an artistic form, and it is interesting to note that Coleridge-Taylor first learned to appreciate the folk-music of his race through Mr. Frederick J. Loudin, manager of the famous Jubilee Singers.

..

Up to this time the Negro Spiritual had been looked upon as essentially a chorus for group-singing, and all of the available harmonized numbers were to be found in the volumes edited by Seward and Fenner and their successors. In some of these volumes not only was the character-full dialect eliminated, but the harmonization in all of them was of the most elementary and inexpressive type, giving the melody-line the barest support and in no way enriching it. There was nothing in the published versions to fit them for solo singing

with a piano accompaniment, or to prompt singers to make such use of them; they were in fact carelessly regarded as Negro "gospel hymns."

In the summer of 1900, when Booker T. Washington came North to raise funds for Tuskegee Institute, he took with him to Lake Mohonk, Poland Springs and the White Mountains, a talented young musician who as a student at the National Conservatory when Dvořák was its Director had sung many of the old Negro songs to him. In fact, it was through Harry T. Burleigh that the Bohemian composer made his first direct contact with these songs. On this trip, and Mr. Washington's subsequent summer trips for nearly fifteen years, Mr. Burleigh, with his fine baritone voice and native insight, sang Negro Spirituals in solo form to his own piano accompaniments. It was not, however, until 1916 that any of the singer's arrangements for solo voice and piano were published. The first was *Deep River*, which Coleridge-Taylor had transcribed for piano twelve years before, certainly one of the most beautiful of Negro melodies. The singing of Mary Jordan and other artists quickly drew attention to this haunting folk-melody and solo and choral arrangements of other melodies soon followed.

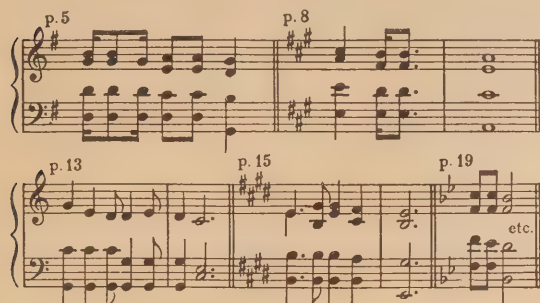
With the publication of *Deep River* in song form the fourth period in the history of Negro music in America began. In arranging Spirituals and other Afro-American melodies for solo use with expressive piano accompaniments Mr. Burleigh was the pioneer. Some years later he was followed by R. Nathaniel Dett, Carl Diton and J. Rosamond Johnson; and recently by Lawrence Brown, Edward Boatner, Hilbert E. Stewart and others who with natural sympathy have arranged melodies of their own race in both solo and chorus form. That this newly awakened enthusiasm was and is by no means confined to Negro musicians the present volume attests. Recently the vogue of the Spiritual has been given additional impulse by the subtle artistry of Roland Hayes and the rich, mellow tones of Paul Robeson.

This widespread interest in Negro music and the increasing number of arrangements, adaptations

and transcriptions of it brings up the oft-discussed question as to the proper limitations in the treatment of folksongs. When Coleridge-Taylor transcribed Negro melodies for the piano, he printed at the head of each number the original melody. This enabled both the student and the purist to see for himself how closely the composer adhered to the original and in what respects he departed from it in his confessedly free treatment. In the case of song and choral arrangements this has not been the practice of composers; moreover, recorded versions of the Spirituals differ and arrangers often have access to variants not in print. This makes it difficult to judge of the authenticity of any published arrangement. It is, however, a matter of regret that composers of both races have very obviously at times yielded to the temptation to change the old melodies for the sake of making what they considered a more effective song. It has been easy to claim as an excuse that Negro singers in the enthusiasm of the moment often make changes, interject characteristic ornaments and phrases and otherwise depart from recorded versions. In view of the fact that no widespread, systematic attempt has yet been made to record, collate and compare the vanishing Spirituals, this excuse has some validity. Some published songs frankly imply a free treatment by being marked — "Negro folksong derivative." It is to be hoped, however, that in the future those who transcribe or arrange these melodies will do their work so affectionately and sincerely that they will preserve the integrity of the melodies, or if changes must be made, they will in some way be indicated. Future students will not then be left in the dark. On this point great pains have been taken in the present volume and where known departures from the original have been made, there is mention of the fact in the *Notes on the Songs*.

Akin to the question of maintaining the integrity of the original melody and rhythm is the question of harmony. Is there any original harmony to any folksong? Writers (usually not musicians) speak of preserving the "original harmony" of

the Spirituals. Is there any to preserve? Two painstaking collectors have sought to do this. In 1901 Miss Emily Hallowell recorded a large group of plantation songs as sung at the Calhoun Colored School in the Black Belt of Alabama. The harmonization is in two, three and four parts and is rudimentary to a degree. The most noticeable departure from conventional usage is in the closing cadences, where the middle voices carefully avoid the "leading-tone" (seventh) of the scale. The following are a few of the many instances throughout the book:



The second collector referred to is Natalie Curtis-Burlin, who with the assistance of a phonograph recorded sixteen Negro songs from the extemporaneous singing of a male quartet at Hampton Institute.* In her extremely interesting *Foreword* Mrs. Burlin says: "Characteristic of the Negro, musically, is a harmonic sense indicating musical intuition of a high order," and adds, "I sat astounded at the untaught facility and the unfaltering harmonic instinct of these natural singers, only one of whom had a rudimentary knowledge of musical notation." While she took the utmost pains to record the spontaneous part-singing of these untrained voices, it in no way departs harmonically from the conventional male quartet, nor is the seventh of the scale avoided as in the case of the Calhoun songs noted above. The "Lead" or melody is throughout in the second tenor. The net result of the work of these two earnest seekers for the true Negro harmony is therefore disappointing to those expecting something unusual, for, as already stated, the harmonization in both cases is altogether conven-

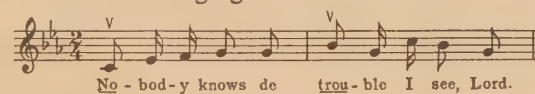
tional, the difference being that in the singing at Calhoun, the harmonies noted were often incomplete and did not show such a sense of the inner voices as with the four Hampton boys; moreover, the Calhoun records were made from the massed singing of mixed young voices.

The question of "original harmony" then resolves itself into the fact that implied in any folk-melody there is always an obvious elementary harmony, a less obvious harmony and a more subtle harmonic implication, for any melody may be harmonized in forty-seven ways. As to which is the right one, the most fitting, the most expressive, depends altogether upon the use to be made of it, upon the text in its varying moods, and upon the degree of taste, discrimination and skill possessed by the arranger.

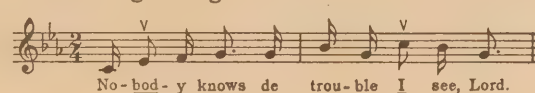
Our interest in this folk-music is not in its resemblances to familiar music or to the folk-music of other lands but in its differences, its individual tang and pungency, and one of these marked differences, perhaps the most striking, is rhythmic. The Negro is born with an uncommon sense of rhythm, and an impulse to express it that quickly translates song into bodily motion. The transition is involuntary, the body begins to sway, the feet to beat, the hands to pat until with rising emotion the intensified song merges into the dance accented with ejaculations and shouts.

In marked contrast the folk-music of Europe is, as a rule, smooth in its even flow and regular in its pulsation, while that of the Negro is broken, uneven and irregular. Indeed, so potent is this forceful rhythmic impulse with its characteristic 'snap' and shifted accents that the normal verbal stress of the text is brushed aside for it.

Instead of singing in usual fashion:

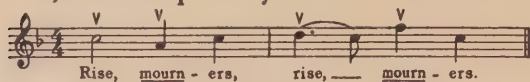


The Negro sings instead:

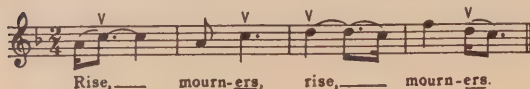


* "Hampton Series, Negro Folk-Songs," in four books. New York, 1918.

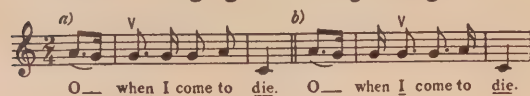
If the words "Rise, mourners, rise" were set in hymn form by the average composer, careful to have both the musical and verbal accents coincide, he would probably write:



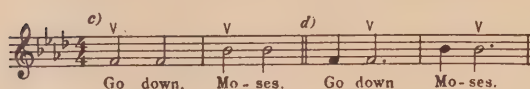
Whereas the Negro spontaneously shifts the stress and, regardless of syllabic accent, sings:



Instead of singing *a* the Negro sings *b*:



Instead of *c* the stress is shifted as in *d*:



The songs in this volume amply illustrate the fact that in variety of accent Negro folk-music is far richer than European. Its vitality and unexpectedness are arresting and captivating, yet this rhythmic richness is based upon a surprising uniformity of metre.

Out of the 405 Spirituals included in the three first published collections, only 13 are in triple metre; 9 being in $\frac{3}{8}$ or $\frac{3}{4}$, and 4 in $\frac{6}{8}$ measure. Of these 13 songs not one has the pungent racial flavor in text and music; they are either insipid or are obviously white camp-meeting tunes or derivatives from them. This analysis would seem to indicate that nearly all genuine Spirituals, at least the older ones, are in even metre, $\frac{2}{4}$, $\frac{4}{4}$ or $\frac{2}{2}$ measure. In the most recent collection (*Saint Helena Island Spirituals*, by N. G. J. Ballanta, 1925) but one of its one hundred melodies is in triple metre, and its chromatics as well as its text indicate that it is a derivative from a camp-meeting hymn. In contrast to this, 53 of the 100 songs in Bantock's *Folksongs of All Nations* are in triple or compound metre, while an analysis of Flor-

ence H. Botsford's *Folksongs of Many Peoples* shows that in its two volumes containing 368 songs nearly 44 per cent are in triple metre.

In explanation of this marked predominance of even measure in the Spirituals, Theodore F. Seward, the first harmonizer and editor of them, says: "The reason for this is doubtless to be found in the beating of the foot and swaying of the body which are such frequent accompaniments of the singing." Professor Talley of Fisk University, in his important book *Negro Folk Rhymes*,* says: "As a rule, Negro Folk verse is so written that it fits into measures of music written in $\frac{4}{4}$ or $\frac{2}{4}$ time. I know of only three Jubilee Songs whose stanzas are exceptions. . . . The antebellum Negro while repeating his rhymes which had no connection with the dance usually accompanied the repeating with the patting of the foot upon the ground." For, as Professor Talley explains, "The Negro's ancestral drum having fallen from him as he entered civilization, he unwittingly called into service his foot to take its place." To paraphrase his words — The unseen ghost of the crude African drum walks in the midst of all his poetry and music.

..

In common with much folk-music the world over, that of the Negro shows a decided leaning toward the pentatonic scale. This five-toned scale, which excludes the fourth and seventh tones of the major scale, and is therefore free of half-steps, is characteristic of much primitive music; its use, therefore, in a Spiritual would seem to imply that it belonged to the earlier rather than to the later melodies. Lack of any systematic research makes it unsafe to dogmatize on this point. Moreover, an analysis of the three earliest collections of Spirituals printed, (1) *Slave Songs*, 1867, (2) *Jubilee Songs*, 1872 and 1884, and (3) *Cabin and Plantation Songs*,† 1874, shows marked differences in them. Of pentatonic melodies the first contains but 15 out of 129, or 11.6 per cent; the second contains 42 out of 136, or 30.9 per cent; while in the third book 53 out of 140, or 37.8 per cent, are of this

* New York, Macmillan Co., 1922.

† The 1909 edition, entitled "Religious Folk Songs of the Negro," was used in this analysis.

type. The first book, it should be remembered, was the work of Northerners inexperienced in this type of research and without any background of familiarity with Negro music, while the second and third books were the outcome of work done more leisurely at Fisk University and Hampton Institute.

Two later volumes should be included in this analysis because of the painstaking care with which the melodies they contain were recorded: (4) *Calhoun Plantation Songs*, 1901, and (5) *Saint Helena Island Spirituals*, 1925. In the Calhoun collection 59.4 per cent are pentatonic, while in the Saint Helena book 51 per cent are pentatonic. This marked increase in percentage over the first three books is probably due to two factors. In the first place, both collections were made in restricted localities where the primitive conditions obtain more fully than elsewhere, and in the second place the recording is perhaps more accurate because less hurried and more systematic than in some of the earlier books.

Out of the 574 Spirituals found in these five books, 202, or 35 per cent, are pentatonic, and the leaning toward this scale is further indicated by the number of hexatonic melodies which include the 4th of the major scale but omit the 7th or include the 7th and omit the 4th. Of the 574 melodies 167, or 29 per cent, are of this type, and it is worth noting that in the gradual shifting from the five-toned scale to the seven-toned, the 7th or "leading-tone" is the last to be admitted, for of the 167 hexatonic melodies in these five books, 109 include the 4th of the scale but exclude the 7th, while but 58 admit the 7th without the 4th.

As already said, no dogmatic conclusion can be made without fuller data; but taking these five volumes as the best available basis, it should be noted that 383 of the melodies, or 66.7 per cent, are built on incomplete scales, while only 16.2 per cent are in the unmodified seven-toned major scale, and but 11.8 per cent are in the minor scale in various forms.* That such a relatively small percentage of the songs of an oppressed people, tinged with sadness as many of them are, should

be in the minor mode is psychologically noteworthy, and in marked contrast to the preponderance of this plaintive mode in the folk-music of Sweden, Norway, Denmark and Russia. In Granville Bantock's *One Hundred Folksongs of All Nations*, representing 47 peoples, 33, or one-third, are in the minor mode, while only 3 of the melodies are pentatonic, and but 12 are hexatonic. In *Folksongs of Many Peoples*, 42 per cent of the 368 songs are in the minor mode.

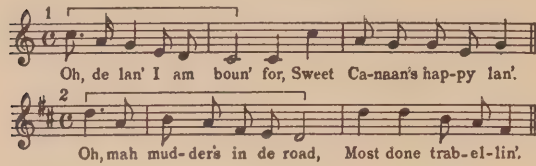
The sadness or buoyancy of plantation songs varies somewhat according to their place of origin. In this connection Booker Washington says in his preface to Coleridge-Taylor's *Twenty-four Negro Melodies*: "The songs that had their origin in Virginia and the more northern of the southern states, where the slave changed masters less often, and where he was under the personal care and guidance of his owner, are more bright and joyous in tone than those which are sung in the Gulf States, where the yoke of slavery was more oppressive. The songs of the lower South are sadder in tone, less buoyant than those of the upper South."

Of the seventy melodies in the present volume 22 are pentatonic; 17 are hexatonic (8 omitting the 7th of the scale, and 9 omitting the 4th); 24 are in the minor mode (11 with lowered 7th, and 2 without 7th); while but 4 use the unmodified seven-toned major scale, and 3 more are major but with a lowered 7th. In other words, 55, or 78.6 per cent, are built on incomplete or modified scales; 11, or 15.7 per cent, are minor with raised 7th; and but 4, or 5.7 per cent, are in our every-day major scale. The difference between these percentages and those in the analysis of five source-books on page xx is probably due to the fact that the ten contributors to this volume, in selecting the Spirituals they deemed most characteristic, most significant, have unconsciously chosen a greater preponderance of those built on incomplete or modified scales. The natural deduction being that the most interesting Spirituals are based on irregular scales.

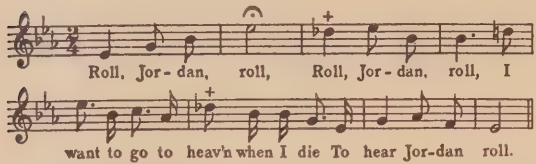
Perhaps no, better examples of a pentatonic

* For a detailed tabulation see page xx.

melody can be given than the two following excerpts because in each the opening phrase consists of the complete five-toned scale.



The occasional flattening of the seventh in a major melody, which suggests a trend toward the subdominant key, is best illustrated in the well-known *Roll, Jordan, Roll*:



This also illustrates the use in the same melody of both the sharp and flat seventh of the major scale.

To our modernist ears, saturated (shall I say debilitated?) with excessive chromaticism, one reason for the appeal of the Negro Spiritual lies in the strength of its diatonic simplicity. When chromatic departure from the normal scale is found in a Negro melody it may be taken for granted, as a rule, that it does not belong to the earlier period or is a corruption added later. Of the 574 melodies examined but 8 major tunes had, as in the instance just cited, both a sharp and flat seventh, and 24 out of the 125 in the major mode had flat sevenths. In the 68 minor melodies 46 had either a flat seventh or none at all; all of which indicates the health and vigor of these primitive melodies when not tampered with. Speaking of the corruption of primitive music, Natalie Curtis-Burlin well says: "Those songs that are most like the music of the white people—and they are not few—are the least interesting; they are sentimental, tame and uneventful both in melody and rhythm."

One collector, "raised down South," who has a jealously guarded collection hidden away, writes: "In every trip 'home' I have gathered still more songs from that fast disappearing army of old-time servitors. I could sing you dozens and dozens, and some with African words, but some of the Spirituals introduced into the 'Nawth' I have found too denatured to be authentic."

This reference to African words brings up the question of ethnic origins and racial survivals, a difficult and rather academic problem, since the Afro-American has been a resident of this country for three centuries and no attempt to gather and record his unique music was made until sixty years ago, when a few enthusiastic amateurs made a beginning. Since then only sporadic individual recordings have been made, and although the notable work that one indefatigable student has given to the vanishing music of the American Indian* has received official backing, the colorful spontaneous and moving music of the Negro has been shamefully neglected. As Professor Odum says: "That which is distinctly the product of racial life and development deserved a better fate than to be blown away with a changing environment, and not even remain to enrich the soil from which it sprang."†

No learned society, no endowed foundation, no music-loving philanthropist has organized systematic collection, comparison, preservation and publication of this fast disappearing music. Not all of it is significant, not all of it unique; it varies even as the songs of Schubert, the prince of melodists, vary—some of them imperishable, others easy to forget and already forgotten. But the best of the Spirituals have an unstudied simplicity, a directness of expression, a primitive intensity, that plays upon the emotions far more than the polished efforts of a multitude of academy trained composers detached from life and caught in the tenuous web of their own spinning.

This volume had its genesis in the desire to

* See *Bulletins 45 and 53 of the Bureau of American Ethnology* on "Chippewa Music," *Bulletin 61* on "Teton Sioux Music," *Bulletin 75* on "Northern Ute Music," and *Bulletin 80* on "Mandan and Hidatsa Music," all by Frances Densmore.

† "The Negro and his Songs," by Howard W. Odum and Guy B. Johnson, 1925.

gather from various sources a large group of the best of the Spirituals, those that by their natural melodic interest were well adapted to treatment as songs. Such music needs no defense whatever, it speaks for itself, it sings for itself, it carries its own message. The various musicians have made these settings only because they loved the songs and were stimulated spontaneously to give them form, each in his own way as he sincerely felt them. To-morrow other long-hidden melodies will be uncovered before it is too late, and other hands will set them in the manner of to-morrow with equal care to avoid the two extremes of banality and over-elaboration.

There are signs that America is at last awaking to this treasure-house of unpremeditated music long neglected by the race that gave it birth, and unnoticed or misunderstood by those who with assumed superiority have looked askance at it. Let the music speak!

These songs are rich in melody, but they are more than melody; their texts, though rude, startle with flashes of poetry, but they are more than poetry; they are life itself, sincere as trees and stars, uttering itself in strains mixed of cheer and pathos that come straight home to ears and hearts not dulled by the artificialities we miscall 'civilization.'



Boston, November 16, 1925

TABULATED ANALYSIS OF FIVE BOOKS OF SPIRITUALS

<i>For Key to the titles see below</i>	I	II	III	IV	V	<i>Totals</i>	<i>Per cent</i>
NUMBER OF SPIRITUALS in each book	129	136	140	69	100	574	

SCALES

Pentatonic, Without 4th and 7th	15	42	53	41	51	202	35.2
Hexatonic { With 4th, without 7th	22	28	35	9	15	109	19.
{ With 7th, without 4th	18	15	12	11	2	58	10.1
Major { With both sharp and flat 7th	2	1	1	0	3	7	1.22
{ With flat 7th	4	4	9	0	8	25	4.36
{ Regular scale	43	24	15	5	6	93	16.2
Mixed Major and Minor	10	1	0	0	1	12	2.09
Minor { Without 7th	4	1	3	2	4	14	2.42
{ With sharp 7th	3	4	8	0	0	15	2.61
{ With flat 7th	8	12	2	0	10	32	5.58
{ With both sharp and flat 7th	0	4	2	1	0	7	1.22
<i>Totals</i>	129	136	140	69	100	574	100

METRE

	I	II	III	IV	V	<i>Totals</i>	<i>Per cent</i>
Triple Metre $\frac{3}{4}, \frac{3}{8}, \frac{6}{8}, \frac{6}{4}$	5	2	6	5	1	20	3.48
Compound Metre $\frac{5}{4}$				1			
Duple and Common Metre $\frac{2}{4}, \frac{4}{4}$	124	134	134	63	99	554	96.52
<i>Totals</i>	129	136	140	69	100	574	100.

SUMMARY

	I	II	III	IV	V	<i>Totals</i>	<i>Per cent</i>
Pentatonic	15	42	53	41	51	202	35.20
Hexatonic	40	43	47	20	17	167	29.09
Major (Seven-toned scale)	49	29	25	5	17	125	21.78
Mixed Major and Minor	10	1	0	0	1	12	2.09
Minor	15	21	15	3	14	68	11.84
<i>Totals</i>	129	136	140	69	100	574	100.

The volumes are indicated in the table by these numerals:

- I. Slave Songs (1867)
- II. Jubilee Songs (1872 and 1884)
- III. Cabin and Plantation Songs (1874)
- IV. Calhoun Plantation Songs (1901)
- V. Saint Helena Island Spirituals (1925)

In analyzing these books only Spirituals were included. As each book was analyzed independently there is some slight duplication of melodies.



AVERY ROBINSON



SAMUEL RICHARDS GAINES



CHARLES FONTEYN MANNEY



WILLIAM CLIFFORD HEILMAN



HARVEY B. GAUL



G. A. GRANT-SCHAEFFER



J. ROSAMOND JOHNSON



HARRY THACKER BURLEIGH



EDWARD H. BOATNER

BIOGRAPHICAL SKETCHES

EDWARD H. BOATNER

Was born in New Orleans, Louisiana, in 1898. His father was an itinerant minister and his travels from state to state brought him and his son into contact with all types of Negro music. As a boy of fifteen, young Edward became especially interested in Spirituals and noted their great variety and marked differences. At eighteen he went to Western University at Quindaro, Kansas, where he received his first musical instruction and began to develop his native gifts as a singer. He then came to Boston for further study at the Boston Conservatory of Music and under private teachers. In 1922 Mr. Boatner won the prize in the state vocal contest of the National Federation of Music Clubs. He has conducted various large groups of Negro singers, and has arranged several Negro Spirituals in song form and a number of them for four-part singing.

HARRY THACKER BURLEIGH

Was born in Erie, Pennsylvania, December 2, 1866. His maternal grandfather, Hamilton E. Waters, was a slave on the plantation of Leven Waters in Princess Anne, Somerset County, Maryland. After several attempts to escape from bondage he lost his eyesight and was sent away. His maternal grandmother was the daughter of a Scotch woman born in Edinburgh and transported to America, where she married an Indian and settled in Michigan. His paternal grandfather and grandmother were octoroons who lived in Newburgh, New York.

Mr. Burleigh's fine baritone voice developed early, and after a varied choir experience he came to New York in 1892 for further study. Winning a scholarship at the National Conservatory of Music, he studied voice, diction, theory and other branches for about four years, and during his last year, and for two subsequent years, he taught singing there. At the Conservatory he was brought into contact with Dr. Anton Dvořák, then its Director. Though not a pupil of Dvořák, he copied some of his manuscripts and sang the songs of Stephen Foster and old Plantation melodies for him at his home. In 1894 Mr. Burleigh secured the position of baritone soloist at St. George's Church, Stuyvesant Square, a position he still holds (1926). His ability as an interpreter of the folksongs of his own people made him widely known in New York's drawing-rooms and elsewhere. In the summer of 1900, and for fourteen summers afterwards, Mr. Burleigh as a singer accompanied the late Booker T. Washington in his trips to Lake Mohonk, Poland Springs and the White Mountains in behalf of Tuskegee Institute.

His constant singing of Spirituals in solo form naturally led to putting his arrangements on paper, and then to their publication, first of *Deep River* in 1916 and to nearly forty since, together with many original songs.

WILLIAM ARMS FISHER

Was born in San Francisco, California, on April 27, 1861. His first musical instruction was in Oakland, California, from the gifted John P. Morgan, with whom he studied harmony, counterpoint and organ. The study of the voice, piano and 'cello was pursued with other teachers. The impulse to self-expression in music finally impelled him to give up a promising business activity in San Francisco and come to New York, where he studied voice with various teachers and canon and fugue with Horatio Parker, who sent him to Dr. Anton Dvořák, then Director of the National Conservatory of Music. Winning a scholarship at the Conservatory, Mr. Fisher studied composition and orchestration with Dvořák for two years and taught harmony in the Conservatory. When Dvořák left New York, May 1, 1895, Mr. Fisher came to Boston, where he taught singing and theory with the expectation of shortly going thence to Paris to continue his studies. Late in 1896 he was offered the position of Editor and Publishing Manager of the Oliver Ditson Company, and entered upon his duties January 1, 1897, a position he still holds.

His two years' work with Dvořák, who had become deeply interested in Negro Spirituals as "something different," did not at once turn his thoughts toward them. Later, in planning *The Musicians Library* he included in his scheme a volume of transcriptions of Negro melodies for the piano, a volume intrusted to the late Coleridge-Taylor of London as the foremost composer of his race. Although Mr. Fisher's creative work has been chiefly on vocal lines, it was not until 1916 that he made a setting of *Deep River*, the melody which Coleridge-Taylor pronounced the most beautiful of all the Negro songs he had heard. Since then Mr. Fisher has from time to time published other Spirituals in song and choral form until with increasing realization of the uniqueness and musical beauty of these spontaneous folksongs he made an intensive study of the subject resulting in this present volume.

SAMUEL RICHARDS GAINES

Was born in Detroit, Michigan, April 23, 1869. His early musical studies were with J. C. Batchelder, H. B. Roney and A. G. Faville. Later he studied voice with Romualdo Sapio in New York, and was solo tenor in St. Thomas's Church in 1892-93. Still later he studied composition with Dr. Percy Goetschius and George W. Chadwick in Boston. His compositions comprise choral works, choir music and many songs.

His first real interest in Negro Spirituals came through his acquaintance with Anton Dvořák, at that time a neighbor of his in New York. Dr. Dvořák was interested in young Harry Burleigh, who was just then at the beginning of his career as a singer of the folksongs of his race. Mr. Gaines writes: "My own contribution to the present volume is the result of a 'back country' trip

on Lookout Mountain, Tennessee, where I heard a wonderful old Negro sing. The old man had a remarkable voice, and, what is unusual in an untrained singer, an equally remarkable breath control which enabled him to sing two or three phrases on one breath, melting them together in a weird and fascinating manner. One never knew whether the song would come through wistfully or triumphantly—it was all as the singer felt at the moment; much as my father sang his old Welsh songs—sometimes a wild onrush of tone, sometimes a heart-break. The music came, as we so rarely hear it, *alla improvvisata*."

HARVEY B. GAUL

Was born in New York City, April 11, 1881. He there studied composition and organ with G. F. LeJeune and Dudley Buck and later in England with Alfred R. Gaul and Dr. Armes, and in Paris with d'Indy, Widor and Guilmant. He has composed choral works, sacred and secular, songs, part-songs and organ numbers.

His interest in Negro Spirituals is best given in his own words: "It was Coleridge-Taylor who first interested me in the Negro Spiritual. He had come back from America and had set a volume for Ditson's. [*Twenty-four Negro Spirituals transcribed for the Piano*, 1905.] I can see him now in that little cottage outside of London, warming to the subject of the Negro Spiritual. To him it was the richest vein of folk-music in the world.

"Of course, I had always known of the Negro Spiritual, who under the sun has n't? But lying close at hand, or right around the corner, I paid no attention to it, as did all the rest of us fifteen years ago.

"When we came back from Paris we settled in Pittsburgh, which has a populous Negro colony and always has had one since the days of the Underground Railroad. All our house-help were colored and I used to hear them singing. I learned every song they knew and made them take me to their Bethels; to *Mt. Ararat Baptist Church*, to *Zion Church*, to *The Saints of God* and *The Church of Christ*, and when I learned most of the spirituals in Allegheny County, I went down to West Virginia, and then to Virginia and later to the Carolinas.

"It did n't take very much to be a collector of Negro Spirituals, lots of tobacco, a pocket-full of two-bit pieces, good nature, and a sincere liking for the music were all that were necessary. A pipe full of tobacco to an old gammer and she'd sing for hours, an easy two-bits to an old gaffer and he did n't care how many stories he told or how many 'ol' time chunes' he sang. Folk-lore? Why, the old-fashioned Southern darky has more folk-lore on his tongue's end than will ever be written down.

"Altogether I have transcribed some thirty Spirituals for concert use. Besides these I have arranged a number for male chorus."

G. A. GRANT-SCHAEFER

Was born in Williamstown, Glengarry County, Canada. He began his piano study at an early age in Mon-

treau with M. Dominique Ducharme, and voice and theory later with M. Guillaume Couture. He afterward went to Chicago, where he continued the study of voice with Mrs. Florence R. Magnus, theory with Adolf Weidig and organ with Harrison Wild. For many years, until 1921, he was head of the Vocal Department of Northwestern University School of Music at Evanston, Illinois. Since then he has been making his home in Williamstown, Massachusetts, devoting himself principally to writing. He is the composer of many published songs, part-songs and piano pieces.

Some years ago, while spending the winter in the South, he was greatly impressed with the singing of a Negro family nearby, when he heard for the first time many of the old songs which never have appeared in print. This experience gave him a deeper appreciation of the beauty and sincerity of Negro Spirituals. He has been so fortunate as to be able to draw upon the unpublished collection of a friend in the South whose early life was closely identified with the old-time Negroes, and who jotted down many of their vanishing songs.

WILLIAM CLIFFORD HEILMAN

Was born in Williamsport, Pennsylvania, in 1877. He graduated from Harvard University in 1900. While there he was a student in music under John K. Paine and Walter R. Spalding. Going abroad, he continued his musical studies under Rheinberger in Munich, Widor in Paris and with others for four years from 1900 to 1904.

In 1906 Mr. Heilman was added to the teaching staff of the Division of Music, Harvard University, a position he still holds (1926).

He has written for orchestra, various chamber music compositions and choral works, as well as for the piano. He became actively interested in Negro Spirituals ten or twelve years ago, when at home in Cambridge he noted down the melodies he heard Louise Haskell Daly, a lady from South Carolina, hum to herself as she sat at her mending. There were eight tunes she had heard the Negroes sing in her youth in South Carolina. Mr. Heilman has made settings of all of them. Two are included in this volume.

J. ROSAMOND JOHNSON

Was born in Jacksonville, Florida, August 11, 1873, the son of James and Helen Louise Dillett Johnson. He early showed musical ability, which his mother encouraged. Later he was a student in voice, piano, organ and harmony at the New England Conservatory of Music in Boston. In 1896-98 he was Supervisor of Music in the public schools of Jacksonville, Florida. He then toured in Vaudeville in this country and Europe with the late Robert A. Cole as "Cole and Johnson." From 1914 to 1919 he was Director of the Music School Settlement for Colored People in New York City. He directed the Singing Orchestra for Mrs. Emelie Hapgood's Colored Players at the Garden and Garrick theatres.

Mr. Johnson has written over three hundred popular songs besides composing the music of various musical comedies, including *The Red Moon*, *Shoo-Fly Regiment*, *Mr. Load of Coal*, as well as collaborating in *Humpty Dumpty*, *Come over Here* and *Sleeping Beauty and the Beast*.

In a recent letter Mr. Johnson states that it was the editor of this volume who first directed his attention to arranging Negro Spirituals in both solo form and for choral use.

Mr. Johnson's last work (1925) was *The Book of Negro Spirituals*. Of the sixty-one Spirituals contained in it all but five are his arrangements.

CHARLES FONTEYN MANNEY

Was born in Brooklyn, New York, February 8, 1872. There he studied harmony with William Arms Fisher, and later he continued his studies in Boston with Wallace Goodrich and Percy Goetschius. Since 1898 he has been on the editorial staff of the Oliver Ditson Company and has made his home in Boston. Mr. Manney has composed and published songs, piano and organ pieces, anthems, part-songs and cantatas; arranged folk-songs and ancient carols; made numerous translations from French, German and Italian; and has had experience in both choral and orchestral conducting.

Mr. Manney's interest in Negro Spirituals and their value as folksong was aroused through his association with a young Southern tenor, Charles Stratton, who wished arrangements made of several Spirituals for his use in recital. The versions of these melodies are those

with which Mr. Stratton had long been familiar as sung by the Negroes in his native Tennessee; and his intuitive feeling as to a suitable harmonic atmosphere was an invaluable aid to the Northern composer. Mr. Manney obtained still other Spirituals from a Southern lady, Miss Crudup Vesey, whose *flair* for evoking in her singing the humor and pathos of these quaint songs was likewise a potent inspiration.

AVERY ROBINSON

Was born at Louisville, Kentucky, January 21, 1878. When he was twelve, his parents bought a country place, adjoining which was a Negro church. On quiet summer evenings they could hear the Negroes sing. His interest in their music began then, and while he was growing up, he heard them sing at their work. After he grew up, his business took him to parts of the South, in Louisiana and Mississippi, where he again heard Negro music. So, aside from the traditional Mammy, he has heard their music all his life.

He studied violin for ten years with Henry Burck, a pupil of Ysaye; theory with Carl Schmidt, and, later, composition and orchestration for three years with Norman O'Neill, in London.

Besides *Hail the Crown* and *Water Boy* he has published only one Negro song, *Gwine Away*, but has written another Spiritual and two instrumental compositions in which Negro themes are used.

He is a member of the Society of the Cincinnati and the Royal Philharmonic Society, and served with the Third Division in the Argonne.

NOTES ON THE SONGS

Page 4. *Black sheep, where you left you' lamb*
THIS plaintive lullaby is from the collection of Miss M. Crudup Vesey, and as sung by various black Mammys has hushed to sleep five generations of babies in one old Kentucky family. The melody, in the minor mode, is with lowered seventh.

Page 8. *Blow your trumpet, Gabriel*
THIS pentatonic melody, not before published, reached Mr. Grant-Schaefer from the singing of a Chicago Negress whose people came from Virginia.

Page 12. *Bye an' bye*
THIS pentatonic melody was first printed in *New Jubilee Songs*, collected and harmonized by Frederick J. Work and issued by Fisk University in 1902.

Page 1. *The Crucifixion*
IN a few measures and within the compass of an octave the tragedy of Calvary is here dramatically portrayed with a poignancy, a simplicity, restraint and forcefulness that is not only profoundly moving but unlike any other music devoted to this theme.

The arrangement differs from others in that the text of the first four measures of each verse is not repeated. By this compression six progressive statements are made in the three stanzas, otherwise the song would have been drawn out to double the length, and for many the details of the tragedy would have been unduly prolonged.

The Negro is fond of many verses and of reiteration. Other versions include the lines—"They crucified the Son of Man" or "They crucified my Lord"; "O the blood came trickalin' down" or "The blood came twinklin' down"; "His knee-bones gave away," and "They laid Him in the tomb."

Page 16. *Dar's a meetin' here tonight*
BOTH words and tune—the latter in vigorous rhythm—have the full flavor of camp-meetings.

Page 20. *Deep River*
THIS melody first appeared in *Jubilee Songs*, Part II, compiled by Theodore F. Seward and George L. White in 1884. Here, without harmonization, it lay unrecognized until 1904, when the late Samuel Coleridge-Taylor transcribed it for the piano as one of *Twenty-four Negro Melodies*, issued in The Musicians Library.

Upon this arrangement the late Maud Powell based her beautiful transcription for violin and piano. The opening section with the words "Deep river, my home is over Jordan" is marked "Chorus" in *Jubilee Songs*, but the "Verse" section beginning—"Oh, don't you want to go to that gospel-feast?" etc., consists largely of a four-times repeated phrase, and Coleridge-Taylor, in order to avoid its monotony and secure sufficient contrast, substituted for it a theme of his own invention. In 1916 Mr. Harry Burleigh issued his song arrangement of *Deep River* with an independent second theme, and a few months later the Editor of this volume issued the version included in it, which follows closely the Coleridge-Taylor transcription. The original melody is pentatonic.

Page 36. *De Jews, dey took our Saviour*
THIS pentatonic melody with a compass of a sixth is from the collection of Miss Maria McDonald of Louisville, Kentucky. It was sung to her by an ex-slave attached to the family.

Page 24. *De new-born Baby*
THIS Christmas song was collected by Mr. John Bennet as he heard it sung by Negro fishermen when they were leaving the harbor of Charleston, South Carolina, on their way to the fishing banks. The melody is pentatonic, and may be harmonized either in major or minor. Mr. Gaul has chosen the latter mode, and has added a coda.

Page 28. *Dere's a man goin' roun' takin' names*
THIS Sorrow Song was taken down by the Editor from the singing of Mr. Edward Boatner, one of the contributors to this volume.

Page 30. *Do doan' yer weep for de baby*
THIS touching plaint was sung to the arranger by Mrs. Caroline Beecher Silva, who had heard the Negro women in Georgia sing it when she was a resident there. The original is but eight measures long. These have been repeated with a changed accompaniment, and the two closing measures have been repeated for a coda.

Page 32. *Don't be weary, traveller*
A VERSION of this melody, unharmonized, first appeared in *Slave Songs of the United States*, 1867. Somewhat changed it was included in *Religious Folk Songs of the*

Negro (the Hampton Institute collection), the version followed here.

Page 39. *Everytime I feel the Spirit*

THIS Spiritual is included in the 1909 edition of *Religious Folk Songs of the Negro*. As the Editor has heard it sung by Negroes, the notes of the opening phrase instead of being 8, 8, 6 have been softened to 8, 7, 6; evidence of the attrition to which folksongs are subject.

Page 46. *Give me Jesus!*

THE melody of this Spiritual appeared, unharmonized, in *Jubilee and Plantation Songs*, issued in 1887.

Page 41. *Goin' to shout*

THIS is one of the best-known Spirituals in a happy vein, and has appeared with many variants both in words and tune. The version here used is from Tennessee.

Page 49. *Goin' to set down an' rest awhile*

IN the period following Emancipation many negroes flocked to the river towns of Missouri and neighboring states by the boat-load. Some years ago a generous-hearted woman, then living in St. Joseph, Missouri, gave pianolessons to a music-loving Negress who sought her help, and in return systematically jotted down the Spirituals she heard her own people sing and brought them to her teacher. This teacher, who is nationally known by her compositions, carefully corrected their notation with the idea of later adding accompaniments and issuing them in a volume; but, in the words of this song, her good Lord called her before she had begun the task. Through the graciousness of her gifted daughter the Editor was given access to the manuscript collection. A number of these songs will be found in this volume, and the Editor wishes here to acknowledge his great indebtedness to the late Mrs. Jessie L. Gaynor, to her daughter, Mrs. Dorothy Gaynor Blake, and to the collector, Mrs. Stella May Hill.

Page 52. *De Gospel Train*

THIS pentatonic melody with a compass of a sixth is from the Stella May Hill collection and differs in details from that used in *Jubilee and Plantation Songs* (1887) and from the Hampton collection of 1909. In *National Jubilee Melodies* (1911) similar words are united to another and less characteristic melody. The Editor added the fourth verse from *Jubilee and Plantation Songs*, which has nine.

Page 56. *Go tell it on the mountains*

THIS plantation Christmas song was first printed in the 1909 edition of *Religious Folk Songs of the Negro*. Mr. Gaul's melody is the same except in two details. On the word "way" in the measure preceding the chorus "Go tell it on the mountains" the original melody rises to the seventh, instead of the octave. The succeeding two-measure phrase in the original follows so closely a phrase from "Tramp, tramp, tramp!" that Mr. Gaul reversed the order of the last two notes on the word "mountains." This marked resemblance suggests the possibility of this Spiritual having taken shape after the song by George F. Root had become well known. The melody is pentatonic. The coda on page 5 of the song has been added by Mr. Gaul.

Page 60. *Gwine-a study war no mo'!*

THE text would indicate that this vigorous Spiritual arose in 1865 or soon after. A few years ago, when the Great War was still in every one's mind, the writer heard a chorus of three hundred students of Fisk University under the late John W. Work sing "I'm gwine-a study war no more" with a fervor that thrilled every listener.

Page 68. *Hail the Crown*

MR. AVERY ROBINSON, having access to the manuscript collection of the late Miss Mildred J. Hill of Louisville, Kentucky, was able to transcribe this hitherto unpublished melody. Many of Miss Hill's songs were noted from the singing of an old woman, an ex-slave, in Boyle County, Kentucky.

Page 63. *Has anybody here seen my Lord*

A TENNESSEE melody from the collection of Miss M. Crudup Vesey. It shows evidence of being purely pentatonic originally; and the fourth step which occurs is doubtless a corruption.

Page 70. *Heav'n bells a-ringin' in mah soul*

WHEN the Rev. William E. Barton, D.D., the biographer of Lincoln, lived in the South, from 1880 till 1887, first as a teacher, then as a preacher, he made a careful record of the Negro songs he heard. They were published, 68 of them, in 1899, but the volume is unfortunately out of print. This Spiritual is from Mr. Barton's collection.

Page 74. *He's the Lily of the Valley*

THIS naive but touching mixture of poetic reference to the Lily of the Valley and solicitude as to the kind of shoes worn could only have come from the Negro at a time when the wearing of any kind of shoes seemed an achievement. The melody is from *Jubilee Songs, Part I*.

Page 76. *I know de Lord's laid His hands on me*

THIS swinging pentatonic melody appeared first in *New Jubilee Songs*, Fisk University, 1902.

Page 82. *I'll hear de trumpet soun'*

THIS dynamic utterance first appeared in *Jubilee Songs, Part I*, as an unaccompanied melody. Of the five verses then printed but two are used in this setting. The use of the raised sixth in the melody on the word "trumpet" is an unconscious master-stroke, and the triplet that follows adds tang to this unique and vigorous Spiritual.

Page 84. *I'm all wore out a-toilin' fo' de Lawd*

COLLECTED in lower Tennessee by Mr. Gaines from the singing of an old Negro, who might well have created the song himself, for it feelingly voiced his condition.

Page 86. *I'm a-rolling*

ONE of the older Spirituals. It was first printed in *Jubilee Songs, Part I*.

Page 88. *I'm just a-goin' over Jordan*

FROM the collection of Mrs. Stella May Hill. The use of the triplet adds rhythmic freedom to the melody.

Page 90. *I'm troubled in mind*

IN *Jubilee Songs, Part I* (1872), where the melody is given unharmonized, it is stated that the song was furnished by Mrs. Brown of Nashville, an ex-slave, who said that she first heard it from her old father when she was a child. "After he had been whipped he always went and sat upon a certain log near his cabin, and with the tears streaming down his cheeks sang this song."

Page 79. *Inchin' along*

THE first song in *Jubilee Songs, Part I*, is a version of this in major with the unique range of but a third, for the melody uses but three notes, *f*, *g* and *a*. Through the courtesy of Mr. Harvey B. Gaul of Pittsburgh, the Editor was permitted to use a variant he had collected.

Page 96. *In dat day*

THIS South Carolina melody was collected by Mrs. Louise Haskell Daly. Its alternation of duple and triple metre is very unusual in Negro music.

Page 92. *Is massa goin' to sell us tomorrow?*

THIS dramatic presentation of the tragedy of the Negro race in a few tense measures has lain unnoticed since 1887, when it appeared in *Jubilee and Plantation Songs*. The original singer in repeating his opening question, with unconscious art, rises a third, and singing it again rises still another step. In contrast is the heart-breaking simplicity of the mother's answer. There is nothing comparable to this in "composed" music unless it be Schubert's *Death and the Maiden*. "Lest we forget," an advertisement, characteristic of the period, that appeared in the *Massachusetts Gazette*, Boston, July 21, 1763, is here quoted:

To Be Sold

A Negro Wench thats 23 years old, understands Town or Country Business; a very likely Male child, two years and a half old. The Wench will be sold with or without the child. Enquire of the Printers.

Page 94. *I've been in the storm so long*

THIS Sorrow Song, unharmonized, first appeared in *Jubilee Songs, Part I*, 1872. The minor melody is with lowered seventh.

Page 99. *Let my people go! (Go down, Moses)*

THE sixteen measures of this simple melody were printed first in *Jubilee Songs, Part I*, 1872, with twenty-five four-line verses. With primitive intensity it voices the racial cry for release from bondage and the call for a leader. Perhaps in no other Spiritual is the Afro-American so fully articulate. It is one of their greatest songs, for with elemental power a whole people cry aloud. The Editor has used the melody first printed. For an interesting variant see *Hampton Series Negro Folk-songs*, Book I, as recorded by Natalie Curtis Burlin, 1918.

Page 102. *Listen to de lambs*

THIS expressive Sorrow Song of eight measures appeared in the 1909 edition of *Religious Folk Songs of the Negro*. The Hampton students of to-day, however, sing the melody with greater rhythmic freedom, and flat the seventh of the scale on the word "heav'n" in the third measure of the verse—"Come on, sister," etc. As it is

impossible in a solo version to secure the antiphonal effect of the original, the arranger has lifted the answer, "All a-cryin'," an octave and given it thematic value. The original choral response was an unmelodic monotone.

Page 104. *Little wheel a-turnin' in my heart*
THIS happy pentatonic melody first appeared in the *Tuskegee Collection*. To the original eight measures the arranger has added a coda of four measures. The text, as first printed, has a fifth verse: "I've a double 'termination in my heart."

Page 108. *My brudder's died and gone to hebban*

COLLECTED in southern Tennessee by Mr. Samuel Richards Gaines. A major melody with a flat seventh.

Page 110. *Many thousand gone*

THE version used was printed in *Jubilee Songs, Part I*, with six verses, of which five are here given. In *Slave Songs of the United States*, 1867, it is printed as "Many thousand go," and the first measure of the melody differs. In *Dwight's Journal of Music*, August 9, 1862, Mr. J. McKim quotes as the text of a "new song" made since the war opened:

"No more driver call for me,
Many a thousand die,
No more hundred lash for me,
Many a thousand die."

The "peck o' corn" and "pint o' salt" were slavery's rations. A footnote to this earlier version states: "Lt. Col. Trowbridge learned that it was first sung when Beauregard took the slaves of the islands to build the fortifications at Hilton Head and Bay Point." The compass of this eight-measure melody is a sixth.

Page 112. *My father took a light*

A PENTATONIC major melody from the collection of Miss M. Crudup Vesey. It comes from Georgia, and is a bona fide example of "rag-time" in a folk tune.

Page 116. *My Lord, what a mornin'!*

THIS appeared in the *Hampton Collection* of 1874, and a variant under the title, "My Lord, what a mourning," was included in *Jubilee and Plantation Songs*, 1887. The melody used here is a synthesis of the two without addition. This dramatic prophecy of a cosmic cataclysm and Day of Judgment has a melodic range of a sixth.

Page 119. *New born again*

A SOUTH CAROLINA Spiritual collected there by Mrs. Louise Haskell Daly.

Page 124. *Nobody knows the trouble I see*

THERE are two versions current of this Spiritual, one major, the other minor. Both are found in *Jubilee and Plantation Songs*. Mr. Johnson has used the pentatonic major melody, which is better known. An earlier version, "Nobody knows de trouble I've had," was included in *Slave Songs of the United States*, 1867, with the statement: "This song was a favorite in the colored schools of Charleston in 1865; it has since that time spread to the Sea Islands." Mention is also made of a variant from Florida.

Page 130. *O Lord, I done done*

MR. BOATNER took this down from the singing of his friend the Rev. J. McNeal of Kansas City, Missouri. The melody is pentatonic.

Page 127. *Oh, Mary, doan' yer weep*

THE Editor took this down from the singing of Miss Maria McDonald of Louisville, Kentucky, who learned it there from her old black Mammy. Sung very quietly with the subdued accompaniment of a lightly touched guitar, Miss McDonald's singing was very impressive.

Page 134. *Oh, when I get to heaven*

A MINOR melody with the seventh flattened. The cadence of the second verse was varied by the arranger for a vocal climax.

Page 138. *Ride on, King Jesus!*

THE exultant positiveness of this noble Spiritual marks it as one of the older numbers. It was first printed in *Jubilee Songs, Part I*, and Mr. Gaul has followed this version, adding a few measures at the close as a suitable coda. The melody is pentatonic.

Page 142. *Run to Jesus*

THIS Sorrow Song was first printed in *Jubilee Songs, Part II*, with the statement that it was given to the Jubilee Singers by the Hon. Frederick Douglass at Washington, D.C., who said "that it first suggested to him the thought of escaping from slavery." The minor melody has a raised sixth. Mr. Burleigh incorporates it in his two-measure coda.

Page 148. *Sail over yonder*

THIS hitherto unpublished Spiritual was taken down from the singing of a Negress in Chicago. Her family was from Virginia. The melody is pentatonic.

Page 144. *Sin (Sinner, please don't let this harvest pass)*

THIS version of a well-known melody was noted down by the tenor, Charles Stratton, from the singing of an old Negro woman in Tennessee. It has a melodic sweep not found in other current forms.

Page 151. *Sing a-ho that I had the wings of a dove*

THIS, a more recent Spiritual, is found in *New Jubilee Songs*, 1902. Mr. Frederick Work states that it is from Robertson County, Tennessee, and that "it seemed at first crude and unavailable, but as it was sung over and over again it gradually reached its present form"; a good illustration of how Spirituals are made. The melody is pentatonic.

Page 154. *Somebody got lost in de storm*

FROM the Stella May Hill collection, written down in Missouri.

Page 157. *Sometimes I feel like a motherless child*

THIS melody, unharmonized, was first printed in *Religious Folk Songs of the Negro*, third edition, 1901. Samuel Coleridge-Taylor transcribed it for the piano (*Twenty-four Negro Melodies*, 1904) and also arranged it as a trio for violin, 'cello and piano. In his arrangement the middle section, "True believer," etc., varies somewhat from the original melody as printed at the head of the song. The same universal longing for home, as of a motherless child, is also touchingly expressed in the next song.

Page 162. *Sometimes I feel like I wanna go home*

THE Editor is greatly indebted to Miss Maria McDonald of Louisville, Kentucky, for this moving song, made familiar to her by Henrietta, an ex-slave in her household. Such songs as this make apparent the utter uniqueness of the Negro Spiritual in the folk-music of the world. How much it expresses in the narrow compass of a fifth! It has not been printed before.

Page 164. *Somebody's knockin' at your door*

THIS song, like others, illustrates the instinctive drama-

tization of the Negro. Its vividness stands in sharp contrast with many of the "white" sentimental gospel-hymns so many of the Negro congregations sing to the neglect of their own unique Spirituals. The pentatonic melody is included in *Calhoun Plantation Songs*, 1901, and with slight variations in at least three other collections.

Page 166. *Stan' by me!*

FROM the collection of Mrs. Stella May Hill, and printed here for the first time. The relative sophistication of the text as compared with the rude simplicity of those known to be of early date suggests its more recent origin.

Page 168. *Standin' in de need o' prayer (It's-a-me, O Lord)*

VARIOUS versions of this pentatonic melody are extant. Perhaps the earliest printed is to be found in *Religious Folk Songs of the Negro*, 1909 edition. Here again much is expressed in the narrow compass of five notes. It embodies the spirit of Luke xviii: 13.

Page 170. *Steal away*

THIS pentatonic melody with a compass of a sixth was printed first in *Jubilee Songs, Part I*, 1872, and has seemed indispensable to every collection published since. Mrs. Stella May Hill writes: "The Song 'Steal away to Jesus' was one of the songs that would give notice of a religious meeting to be held at night after their masters had retired. They would in truth steal away to the woods or some unfrequented place to serve God and seek for his consolation when burdened with sorrow and depression." This much loved song has a compass of but a sixth.

Page 172. *Steamboat Song*

THIS remarkable song with its truly exotic flavor is from the collection of Mrs. Stella May Hill. She writes: "The steamboat songs were made like the other songs. There was always a leader, and other deck hands would sing a response. The burden of their wail was their grief at having to leave their wives or sweethearts and go south with the cargo. These songs are in a most melancholy vein, and difficult to reproduce on paper. The singing of them had such a peculiar charm that people would go in crowds to the river banks and wait for hours while the Negroes loaded and unloaded the cargo, each singing in weird fashion his hopes or his despair."

Page 174. *Swing low, sweet chariot*

THIS pentatonic song was first made known by the Fisk Jubilee Singers in 1871, and was printed in the first edition of *Jubilee Songs*. Since then it has become the most widely known of all Spirituals.

While these Notes were in the printer's hands the Editor had the good fortune to meet Bishop Frederick Fisher of Calcutta, India, who had but recently returned from Central Africa. Bishop Fisher stated that in Rhodesia he had heard the natives sing a melody so closely resembling *Swing low, sweet chariot* that he felt that he had found it in its original form; moreover, the subject was identical. The tribe of natives that inhabit the region near the great Victoria Falls have a custom from which the song arose. When one of their chiefs, in the old days, was about to die, he was placed in a great canoe together with the trappings that marked his rank, and food for his journey. The canoe was set afloat in mid-stream headed toward the great Falls and the vast column of mist that rises from them. Meanwhile the tribe on the shore would sing its chant of farewell. The legend is that on one occasion the king was seen to rise in his canoe at the very brink of the Falls and enter a chariot that, descending from the mists, bore him aloft. This incident gave rise to the words "Swing low, sweet chariot," and the song, brought to America by African slaves long ago, became Anglicized and modified by their Christian faith.

Page 176. *This may be my las' time*

FROM the collection of Mrs. Stella May Hill, and now printed for the first time.

Page 178. *Tomorrow you may die*

THIS dire warning to sinners is linked to one of the most cheerful of Negro melodies without a touch of sanctimonious gloom. It is from the Stella May Hill collection. The melody is pentatonic.

Page 182. *Trouble's gwine ter weigh me down*

THIS South Carolina song is from the cherished collection of Lily Strickland, the composer, to whom the Editor is also indebted for the statement that it is one of her favorites, for she writes: "My own and my mother's old Mammy, Aunt Beckie, taught it to me when I was a child, and her mother, who was over a hundred years old when she died, taught it to her." It is printed here for the first time. The compass of the melody is but a fifth.

Page 184. *Wade in de water*

THIS baptismal song was noted in Arkansas by Miss Boatner, the sister of the arranger. It differs markedly from the version printed in *New Jubilee Songs*, 1902.

Page 188. *Walk together, children*

UNDER the title "A great camp-meetin' in de Promised Land" this was included in *Cabin and Plantation Songs*, 1874, as sung by the Hampton students. With it is printed the statement: "This hymn was made by a company of Slaves, who were not allowed to sing or pray where the old master could hear them; but when he died their old mistress looked on them with pity and granted them the privilege of singing and praying in their cabins at night. Then they sang this hymn, and shouted for joy, giving God the honor and praise." Mr. Johnson, who arranged it in 1917, calls it a "Triumphant Negro March Song" and has so treated it. The melody has a lowered seventh characteristic of a few of the older Spirituals, "Roll, Jordan, roll," for instance.

Page 192. *Weepin' Mary*

THIS pentatonic melody is from the collection of Mrs. Stella May Hill, and is printed here for the first time.

Page 195. *Were you there? (The Crucified)*

THIS Spiritual is contained in *New Jubilee Songs*, issued by Fisk University in 1902. The version of the melody here used is from the Hampton College collection.

Page 210. *What a tryin' time! (Adam, where are you?)*

THIS naïve autobiographic account of the "Fall" again exemplifies the instinctive dramatization of the Negro. The first collection printed, *Slave Songs of the United States*, 1867, contains it, and lists it as from Virginia.

Page 198. *When I'm gone*

THIS expressive Sorrow Song with its limited compass is from the collection of Miss Maria McDonald of Kentucky. Her more plastic version differs slightly in melody and text from that printed in *New Jubilee Songs*, 1902.

Page 200. *When the Lord called Moses*

THIS Tennessee melody, printed for the first time, is from the collection of Miss M. Crudup Vesey. The minor melody is with lowered seventh.

NOTES ON THE SONGS

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Page 204. *Who built de ark?*

THIS characteristic Spiritual is from the collection of Mrs. Stella May Hill, and has not before been printed. A different melody and text appear with the same title in *National Jubilee Melodies*, 1911.

Page 208. *Yonder comes sister Mary*

THIS pentatonic melody from the collection of Mrs. Stella May Hill has not before been printed. Songs of this type are prolonged indefinitely by substituting other names and characters as they may occur at the moment.

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Songs of the Port Royal "Contrabands", Miss Lucy McKim, in *Dwight's Journal of Music*, Boston, November 8, 1862.

1863

Under the Palmetto, H. G. Spaulding, in *Continental Monthly*, New York, August, 1863. (With 5 tunes gathered at Port Royal.)

1867

Negro Spirituals, Colonel Thomas Wentworth Higginson, in *Atlantic Monthly*, Boston, June, 1867. (With texts of 36 Spirituals.)

Slave Songs of the United States, edited by William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison. New York, A. Simpson & Co. (Contains 136 unaccompanied melodies, with text.)

1868

Songs of the Slave, John Mason Brown, in *Lippincott's Magazine*, Philadelphia, December, 1868. (With 8 tunes, 3 of which are Spirituals.)

1870

Army Life in a Black Regiment, by Colonel T. W. Higginson (Chapter 9 is on Negro Spirituals). Boston.

1872

Jubilee Songs as sung by the Jubilee Singers, compiled by Theodore F. Seward and George L. White. New York, Biglow & Main. (Professor White was Treasurer of Fisk University and led the little band of eleven volunteer colored students that left Nashville October 6, 1871, to raise by their singing \$20,000 for their University. This band was the first of the "Jubilee Singers." The harmonization of the melodies is the work of Theodore F. Seward of Orange, New Jersey.)

The Jubilee Singers and their Campaign for Twenty Thousand Dollars, Rev. Gustavus D. Pike. Boston, Lee & Shepard. (Contains 61 melodies, of which 40 are harmonized. The preface to the music is by Theodore F. Seward of Orange, New Jersey, who arranged the music.)

1874

Hampton and its Students, by two of its teachers, Mrs. M. F. Armstrong and Helen W. Ludlow. New York, G. P. Putnam's Sons. (Contains 50 "Cabin and Plantation Songs," arranged by Thomas P. Fenner.)

1875

The Singing Campaign for Ten Thousand Pounds (The Jubilee Singers in Great Britain), Rev. Gustavus D.

Pike. New York, American Missionary Association. (Contains the same music as *Jubilee Singers and their Campaign for Twenty Thousand Dollars* with 10 additional songs.)

1880

The Story of the Jubilee Singers with their Songs, J. B. T. Marsh. Boston, Houghton, Osgood & Co. (Contains the same 61 melodies that appeared in Rev. G. D. Pike's first book with 67 more, most of them harmonized, presumably by Theodore F. Seward, who supplies the preface.)

1884

Tuskegee Normal and Industrial Institute, its Story and its Songs, Helen W. Ludlow. Hampton, Virginia, Normal School Press. (Contains 17 songs.)

1886

Creole Slave Songs, George W. Cable, in *The Century Magazine*, February and April, 1886.

1887

Jubilee and Plantation Songs, as sung by the Hampton Students, Jubilee Singers, Fisk University Students and other concert companies. Boston, Oliver Ditson & Co. (Contains 98 melodies, of which all but 15 are harmonized.)

1890

Cabin and Plantation Songs, as sung by the Hampton Students. New York, G. P. Putnam's Sons. (A slightly enlarged edition of the music contained in *Hampton and its Students*, 1874. A third and enlarged edition was issued in 1900, and a fifth edition in 1909 contains 141 songs, all harmonized but 7.)

1895

Music in America, Dr. Anton Dvořák, in *Harper's Magazine*, February, 1895.

Bahama Songs and Stories, Charles L. Edwards, Ph.D. Boston, American Folk-Lore Society. (Contains 49 tunes.)

1899

Negro Spirituals, Marion Alexander Haskell, in *The Century Magazine*, August, 1899. (With 11 tunes.)

Old Plantation Hymns, Rev. William E. Barton. Boston, Lamson, Wolfe & Co. (Contains 68 unharmonized tunes.)

1901

Calhoun Plantation Songs, collected and edited by Emily Hollowell. Boston, C. W. Thompson & Co. (Contains 54 songs. The 1907 edition contains 69 songs, of which 52 are harmonized.)

1902

Creole Songs from New Orleans, Clara Gottschalk Peterson. New Orleans, L. Gruenwald & Co.

New Jubilee Songs, Frederick J. Work. Nashville, Fisk

University. (Contains 47 Spirituals arranged for mixed voices.)

1904

The Souls of Black Folk, W. E. B. DuBois, Chicago. (Chapter 14 is "Of the Sorrow Songs.")

Southern Thoughts for Northern Thinkers, Jeannette Robinson Murphy, New York. (Privately published and out of print.) (A study of the Negro and his music from the Southern point of view. It contains articles on "The survival of African music in America," "The true Negro music and its decline," and the melodies and texts of 25 Spirituals, 1 secular song, and 2 African songs.)

1905

Twenty-four Negro Melodies transcribed for the Piano, S. Coleridge-Taylor. Boston, Oliver Ditson Company. (The first treatment of the melodies in this form.)

1907

Folk Songs of the American Negro, John W. and F. J. Work. Nashville. (Contains 91 Spirituals arranged for mixed voices.)

1909

Religious Folksongs of the Negro, with note by Robert R. Moton. Hampton, Virginia, Hampton Institute Press. (Contains 141 songs, all but 7 arranged for mixed voices.)

1910

La Musique chez les peuples indigènes de l'Amérique du Nord, Julien Tiersot. Paris, Fischbacher. (With 32 Negro tunes.)

1911

National Jubilee Melodies. Nashville, National Baptist Publishing Board. (Contains 133 Spirituals arranged for mixed voices.)

1914

Afro-American Folksongs, Henry Edward Krehbiel. New York, G. Schirmer. (An important and sympathetic study of Negro and Creole songs. With 52 tunes.)

1915

Folk Songs of the American Negro, John Wesley Work. Nashville, Fisk University Press. (Contains the text of 55 songs and music of 9, with a study of the origin and growth of certain songs.)

1918

Nine Negro Spirituals, collected and arranged by Harvey B. Gaul. New York, H. W. Gray Company.

Hampton Series, Negro Folk-Songs, recorded by Natalie Curtis-Burlin. New York, G. Schirmer. (The four books, with copious notes, contain in all 19 harmonized songs.)

1920

Songs and Tales from the Dark Continent, Natalie Curtis-Burlin. New York, G. Schirmer. (Contains 26 East African melodies and 8 Zulu songs.)

1921

Six Creole Folk Songs, Maud Cuney Hare. New York, Carl Fischer.

1922

True Religion in Negro Hymns, Edith Armstrong Talbot. Hampton, Virginia, Hampton Institute Bulletin, October, 1922.

Negro Folk Rhymes, Thomas W. Talley of Fisk University. New York, The Macmillan Co. (A comparative study of Negro rhymes in secular songs with the tunes of 9.)

1924

Fifty-eight Spirituals for Choral Use, edited by Hollis Dann, harmonized by Harvey Worthington Loomis. Boston, C. C. Birchard & Co.

Famous Negro Spirituals, arranged by Hugo Frey. New York, Robbins-Engel, Inc. (Contains 25 Spirituals in song form, with piano accompaniment.)

1925

The Negro and his Songs, Howard W. Odum and Guy B. Johnson. (Three chapters are given to a study of the texts of religious songs of the Negro. No music is given.)

On the Trail of Negro Folk-Songs, Dorothy Scarborough. Cambridge, Harvard University Press. (A study of secular folksongs only, with the melodies of 108.)

The Book of American Negro Spirituals, edited with preface by James Weldon Johnson, the musical arrangements by J. Rosamond Johnson and Lawrence Brown. New York, The Viking Press. (Contains 61 Spirituals arranged as songs, with piano accompaniment.)

Ten Negro Spirituals, arranged by William Arms Fisher, Harvey B. Gaul, J. Rosamond Johnson and Charles Fonteyn Manney. Boston, Oliver Ditson Company. (The Spirituals are in song form, with piano accompaniment.)

Saint Helena Island Spirituals, Nicholas G. J. Ballanta (Taylor). Frogmore, Saint Helena Island, South Carolina, Penn Normal Industrial and Agricultural School. (Contains an important preface on the relationship of African to Negro music, and 100 Saint Helena Spirituals, of which 74 are harmonized, also 13 other Spirituals, of which 4 are harmonized.)

Mellows, R. Emmet Kennedy. New York, Albert and Charles Boni. (Contains 48 work songs, street cries and Spirituals. Of the latter there are 31, 8 unharmonized and 23 with piano accompaniment.)

The New Negro, edited by Alain Locke. New York, Albert and Charles Boni. (Contains articles on Negro Art, Negro Spirituals, Jazz, etc., and a bibliography on Negro Music.)

NOTE. For an extended bibliography see: "The Folk Music of the Western Hemisphere," a list of references in the New York Public Library compiled by Julius Mattfeld. Issued in 1925 by the New York Public Library.

SEVENTY NEGRO SPIRITUALS

NEGRO DIALECT

For singers unfamiliar with the speech of the Negro a few points may be helpful, for to "polish" out the dialect robs these songs of much of their native charm and vividness.

The most common trait is the dropping of the final consonants *d*, *g* and *t*.

The dropping of final *d* results in:

An', *ban'*, *behin'* or *'hine*, *boun'*, *chile*, *depen'*, *fiel'*, *foun'*, *fr'en'*, *gol'*, *han'*, *hol'*, *lan'*, *ole* or *ol'*, *roun'*, *sen'*, *soun'*, *stan'*, *tol'* or *tole*, *win'*, *worl'*, etc. The elision of *d* together with the avoidance of *r* results also in *chillen* or *chillun* for children.

The elision of final *g* results in:

Achin', *bakin'*, *bein'*, *burnin'*, *callin'*, *climbin'*, *comin'*, *crossin'*, *cryin'*, *evenin'*, *goin'* or *gwine*, *hidin'*, *huntin'*, *inchin'*, *knockin'*, *lightnin'*, *ling'rin'*, *lookin'*, *lyin'*, *movin'*, *mornin'*, *prayin'*, *readin'*, *risin'*, *rockin'*, *rollin'*, *shoutin'*, *singin'*, *sittin'*, *standin'*, *talkin'*, *tellin'*, *tumblin'*, *turnin'*, *walkin'*, *weep'n'*, *writin'*, etc.

The omission of final *t* results in:

Baptis', *doan* for don't, *eas'*, *eldes'*, *firs'*, *harves'*, *jus'* or *jes'*, *las'*, *lef'*, *lis'en*, *los'*, *Methodis'*, *wes'*, *won'*, etc. This avoidance of the *t* sound results also in *massa* for master, *missis* for mistress, *wanna* for want to.

The avoidance of *th* by eliding it or by changing the sound to *d* results in:

Bodder for bother, *bred'ren* for brethren, *brudder* for brother, *dat* for that, *de* or *duh* for the, *den* for then, *dese* for these, *dere's* for there's, *dey* for they, *dis* for this, *Marta* for Martha, *mudder* for mother, *t'ank* for thank, *t'ief* for thief, *t'in* for thin, *t'ing* for thing, *t'ink* for think, *togedder* for together, *t'ree* for three, *t'rone* for throne, *t'ru* for through, *t'under* for thunder, *'um* for them, *wid* for with, *widout* for without, etc.

Another characteristic change is from *v* to *b*.

Thus, devil becomes *debbil*, ever—*ebber* or *evah*, every—*eb'ry*, deliver—*deliber*, give me—*gib me* or *gimme*, grieve—*grieb*, have—*hab*, heaven—*heab'n* or *hebben*, Jehovah—*Jehobah*, leave—*leabe*, love—*lub*, never—*nebber* or *nevuh*, over—*ober*, obuh or *ovuh*, receive—*receib*, river—*ribber*, silver—*silbuh*, travel—*trabbel*.

Words that end with *re* or *r* and some that contain them are shortened:

Thus, ark becomes *a'k*, before—*befo'*, door—*do'*, fire—*fiah*, for—*fo'*, forty—*fohty*, from—*f'om* or *f'um*, more—*mo'*, poor—*po'*, shore—*sho'*, start—*staht*, sure—*sho*, surely—*sho'ly*, through—*thro'*, where—*wha'*, your—*yo'*. This avoidance of the sound of *r* and *re* is shown also in changing *er* into *uh* or *ah*, as in *bettuh* or *bettah*, *chu'ch*, *elduh*, *evah* or *evuh*, *mo'nin'*, *mournah* or *monuh*, *nevah*, *othuh*, *ovah*, *sistah*, *whah*, *wondah*, *yondah*, or dropping the *r* sound entirely, as *'ligion* for religion.

Frequent modifications of short words are:

If—*ef*, my—*ma*, mah or *muh*, of—*ob* or *o'*, to—*tuh* or *ter*, was—*wuz*.

Other changes are:

After into *arter*, going to—*gwine ter*, himself—*hisself*, join—*jine*, jubilee—*juberlee*, like—*lak*, little—*li'l'le* or *li'l*.

A few other characteristic changes are:

Daid for dead, *dif'unce* for difference, *haid* for head, *Jerdon* for Jordan, *Lawd* for Lord, *mawnin'* for morning.

This list is far from complete, but will serve as a glossary for the dialect in the songs contained in this volume, and will help singers to soften their English into at least an approximation of the mellow Negro utterance, which should if possible be studied at first hand.

Since Negro dialect varies in different localities, such a list as this must be regarded as suggestive only and without any claim to finality.

In regard to the manner or rather the spirit in which these songs should be sung, it is enough to say that it should be as unstudied, as simple, as utterly sincere as the songs themselves.

THE CRUCIFIXION

(HE NEVER SAID A MUMBELIN' WORD)

1

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Lento* *pp*
Oh, was-n't that a pit-y an' a

PIANO *p* *pp*

shame? An' He nev-er said a mum-be-lin' word. They

car-ried Him to Pi-late's bar, An' He nev-er said a mum-be-lin'

word; Not a word, not a word, not a word.

mp

They led Him up to Cal - v'ry's hill, An' He

pp

This system contains measures 1 through 4. The vocal line begins with a whole rest in measure 1, followed by a half note in measure 2, and then a triplet of eighth notes in measure 3. The piano accompaniment starts with a half note in measure 1, followed by a half note in measure 2, and then a half note in measure 3. The key signature is one sharp (F#).

poco cresc.

nev - er said a mum-be - lin' word, They nail'd Him to — the

poco cresc.

This system contains measures 5 through 8. The vocal line continues with a half note in measure 5, followed by a half note in measure 6, and then a triplet of eighth notes in measure 7. The piano accompaniment features a half note in measure 5, followed by a half note in measure 6, and then a half note in measure 7. The key signature is one sharp (F#).

p

tree, An' He nev - er said a mum-be - lin' word, Not a

p

This system contains measures 9 through 12. The vocal line begins with a half note in measure 9, followed by a half note in measure 10, and then a half note in measure 11. The piano accompaniment starts with a half note in measure 9, followed by a half note in measure 10, and then a half note in measure 11. The key signature is one sharp (F#).

dim.

mf

word, not a word, not a word. — They

dim.

pp

This system contains measures 13 through 16. The vocal line continues with a half note in measure 13, followed by a half note in measure 14, and then a half note in measure 15. The piano accompaniment features a half note in measure 13, followed by a half note in measure 14, and then a half note in measure 15. The key signature is one sharp (F#).

pierced Him in the side, An' He nev-er said a mum-be-lin'

mf *3* *R.H.*

word, He bow'd His head an' died. An' He

pp *slower* *3* *pp* *slower*

nev-er said a mum-be-lin' word, Not a word, not a

mp *pp*

word, not a word.

pp *ppp*

BLACK SHEEP, WHERE YOU LEFT YOU' LAMB



(Original Key, F minor)

*1 NEGRO LULLABY

Arranged by
CHARLES FONTEYN MANNEY

Slowly, with gentle motion

VOICE

PIANO

pp

rall.

pp

p

a tempo

p

ten.

Black sheep, black sheep, where you left you' lamb, 'Way down in the

p

pas - ture? The buz-zards an' the flies A - pick-in' out his eyes, An' the

p

ten.

p

Red.

*

*1 Kentucky melody from the Collection of Crudup Vesey.

espress.

poor — li'l — lamb say, "Mam - my," An' the poor — lil — lamb say,

p col voce

rit.

pp

"Mam - my."

a tempo

pp dolce

dim.

ped.

pp

Hush - a - bye, don't you — cry,

rit.

a tempo

pp dolce

ped.

*

ten *p*

Go to sleep, li'l — ba - by; My — sweet — lamb,

ten. *dolce* *p*

Ped. *Ped.*

p *poco cresc.*

safe — from — harm, Go to sleep, li'l — ba - by,

p *poco cresc.*

Ped. *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.*

mf *rall.* *pp* *Faster (monotonously)*

Go to sleep, li'l — ba - by. Hog an' a sheep 'way

mf *dim.* *rall.* *Faster* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *una corda* *

down in the pas - ture, Hog say, "Sheep, can't you go a lit - tle fast - er?"

rall.

col voce

ped. * *ped.* * *ped.* *

p **Tempo I**

Hush - a - bye, don't you - cry, Go to sleep, li'l - ba - by,

poco cresc.

p

poco cresc.

ped. *tre corde* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

pp *, rall.* *morendo* *ppp*

Go to sleep, li'l - ba - by

pp *rall.* *cantando* *ppp* *morendo*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

BLOW YOUR TRUMPET, GABRIEL

NEGRO SPIRITUAL

Arranged by
G.A. GRANT-SCHAEFER

Allegretto

VOICE

PIANO

De

tall - es' tree in Pa - ra - dise, De Chris - tian call de tree of life, An' I

hope dat trump will blow me home To my New Je - ru - sa - lem. — De

tall - es' tree in Pa - ra - dise, De Chris-tian call de tree of life, An' I

Red.

hope dat trump will blow me home To my New Je - ru - sa - lem. — So

Red.

blow — de trum - pet, Ga-briel, Blow — de trum - pet, An' I

hope dat trump will blow me home To my New Je - ru - sa - lem.

O

Paul and Si - las, bound in jail, Sing God's prais - es

night and day, An' I hope dat trump will blow me home To my

New Je - ru - sa - lem, — O Paul and Si - las bound in jail,

Ped.

Sing God's prais - es night and day, An' I hope dat trump will

blow me home To my New Je - ru - sa - lem. — So blow — de

trum - pet, Ga - briel, Blow — de trum - pet, An' I

hope dat trump will blow me home To my New Je - ru - sa - lem.

BYE AN' BYE

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Con moto*

mf O bye— an' bye,

PIANO *mf*

bye— an' bye, I'm goin' to lay down dis heav - y load, O *cresc.*

bye— an' bye, bye— an' bye, I'm goin' to lay down dis

cresc.

poco rit. *p* *mf a tempo*

heav - y load. I know my robes goin' to fit me well, —

poco rit. *a tempo* *p* *mf*

I'm goin' to lay down dis heav - y load. I tried it on at de

poco rit. *p*

gates ob hell, — I'm goin' to lay down dis heav - y load. O

poco rit.

a tempo

bye — an' bye, bye — an' bye, I'm goin' to lay down dis

a tempo *p*

cresc. *f* *>*

heav-y load. O when I get to heav'n goin' to sing an' shout,—

cresc. *f* *>* *>* *>*

I'm goin' to lay down dis heav-y load. Dere's no-bod-y dere to

dim.e rit.

turn me out,— I'm goin' to lay down dis heav-y load. O

dim.e rit.

bye— an' bye, bye— an' bye, I'm goin' to lay down dis heav-y load. O

mf

cre.
some o' dese morn - in's bright an' fair, — I'm goin' to lay down dis

cresc.

heav - y load; I'll take - a my wings an' clear de air, —

f *sf*

I'm. goin' to lay down dis heav - y load. O bye — an' bye,

p

bye — an' bye I'm goin' to lay down dis heav - y load.

p rit. *pp*

DAR'S A MEETIN' HERE TONIGHT

NEGRO SPIRITUAL

Arranged by
H. T. BURLEIGH

In moderate time and with devotional feeling

VOICE

mf

O get you read-y, dar's a

PIANO

mf

meet-in' here to - night, Come a-long! Dar's a meet - in' here to - night; I

know you by your dai - ly walk, Dar's a meet - in' here to - night. Camp -

meet - in' down in de wil - der-ness, Dar's a meet - in' here to - night; I

f

know it's 'mong de Meth - o-des, Dar's a meet - in' here to - night. O get you read - y, dar's a

meet - in' here to - night, Come a - long! Dar's a meet - in' here to - night; I

poco rall.
know you by your dai - ly walk, Dar's a meet - in' here to - night. Those

poco rall.

meno mosso

an-gels' wings are tipp'd wid gol; Dar's a meet-in' here to - night, They

meno mosso

p

brought glad tid - ings to my soul, Dar's a meet - in' here to -

pp

a tempo

night. O get you read - y, dar's a meet - in' here to - night, Come a - long! Dar's a

a tempo

poco rall.

meet - in' here to - night, I know you by your dai - ly walk, Dar's a

poco rall.

ferrently
a tempo

f

meet - in' here to - night. I'm Meth - 'dis' bred an' Meth - 'dis' bo'n, Dar's a

a tempo

f

p *rall.*

meet-in' here to-night; An' when I'm dead a Meth-'dis' gone, Dar's a meet-in' here to -

(dar's a) *rall.*

p

a tempo

night. O get you read-y, dar's a meet-in' here to - night, Come a-long! Dar's a meet-in' here to -

a tempo

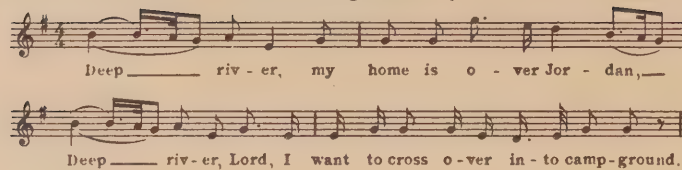
rall.

night, I know you by your dai - ly walk, Dar's a meet-in' here to - night.

rall.

DEEP RIVER

American Negro Melody



Negro Spiritual

Arranged by WILLIAM ARMS FISHER
 Op. 49, No. 1

VOICE *Lento* *p*
 Deep — riv - er, my

PIANO *pp* *p*

home is o - ver Jor - dan, — Deep — riv - er, Lord, I

rit.
 want to cross o - ver in - to camp-ground.

rit.

Orchestra parts - 50¢

Note: - In making this arrangement the beautiful piano transcription by the late Coleridge-Taylor has been closely followed. W. A. F.

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5-146-71915-4

a tempo
mp

Deep riv - er, my home is o - ver

a tempo
mp

Jor - dan, Deep riv - er, Lord, I

dim.

dim.

want to cross o - ver in - to camp - ground.

rit. *p*

rit. *p*

a tempo

a trifle faster
mf

Oh, don't you want to

poco rit. *mf*

go — to the gos — pel — feast, That prom — ised

land — where all — is peace, Oh! don't you want to go — to that

prom — ised land, that land — where all is peace?

Tempo I
p

Deep riv - er, my home is o - ver

Jor - dan, Deep riv - er, Lord, I

molto rit. *p* *pp*

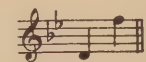
want to cross o-ver in - to camp-ground.

molto rit. *p* *pp* *più rit.* *ppp*

Nov. 28, 1916

DE NEW-BORN BABY

CHRISTMAS SONG OF THE NEGRO FISHERMEN



(Original Key)

Collected by JOHN BENNETT

Arranged by HARVEY B. GAUL

VOICE *Moderato* *ben ritmato* *f*

Ba - by, born in Beth - le - hem,

PIANO *p* *rit.* *a tempo*

Oh, when I git in glo - ry, Oh, when I git in glo - ry,

marcato f

Glo - ry be to the new - born Ba - by.

sostenuto *pp*

This song is sung by the Negro fishermen as they leave the harbor of Charleston, S.C., on their way to the fishing banks.

H. B. G.

enfatico

D'world reel, but I git in glo-ry, Oh, when I git in glo-ry,

allargando

Oh, when I git in glo-ry, Glo-ry be to the new-born

Ba - by. _____

*allargando**ten.*

ppp *pp*

Come prima

a piacere

My trials rise but I git in glo-ry, Oh, when I git in glo-ry,

colla voce

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The tempo/mood is indicated as 'Come prima' and 'a piacere'. The lyrics are 'My trials rise but I git in glo-ry, Oh, when I git in glo-ry,'.

f allargando

Oh, when I git in glo-ry, Glo-ry be to the new-born Ba - by. —

allargando

f

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with 'Oh, when I git in glo-ry, Glo-ry be to the new-born Ba - by. —'. The piano accompaniment features a dynamic marking of 'f' (forte) and a tempo change to 'allargando' (ritardando). The lyrics are 'Oh, when I git in glo-ry, Glo-ry be to the new-born Ba - by. —'.

a piacere

D'wind blow but I git in glo-ry, Oh, when I

This system contains the third line of the vocal melody and its piano accompaniment. The vocal line begins with 'D'wind blow but I git in glo-ry, Oh, when I'. The piano accompaniment continues with the same key signature and tempo/mood as the previous systems. The lyrics are 'D'wind blow but I git in glo-ry, Oh, when I'.

git in glo-ry, Oh, when I git in glo-ry, Glo-ry be to the new-born

f marcato

f col. canto

Ba - by. Ah, ah, Ah, ah,

molto rit.

pp

p

Ah, ah, ah. Ah, ah, ah.

rit.

pp

DERE'S A MAN GOIN' ROUN' TAKIN' NAMES

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Lento* *p*

Dere's a man go-in' roun' tak-in'

PIANO *p*

names, ——— Dere's a man go-in' roun' tak-in' names, ——— He's a -

cresc.

mf *cresc.*

tak-en mah moth-er's name, An' has left mah heart in pain, Dere's a

f *dim.* *p*

f *dim.* *p*

man go - in' roun' tak - in' names. —

mp

mp *dim.*

Oh, — Death is de man tak - in' names; — Oh, Death is de

p *f*

p *f*

man tak - in' names; — He's a - tak - en mah fa - ther's name, An' has

stringendo *3*

stringendo *3*

left mah heart in pain, Dere's a man go - in' roun' tak - in' names. —

rit. *p*

rit. *p*

DO DOAN' YER WEEP FOR DE BABY

• NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Molto moderato

VOICE *p*
Do doan' yer weep for de

PIANO *p*

ba - by, Ma heart, Oh, ma heart. Do

doan' yer weep for de ba - by, For ma heart's so sor - ry. Do *pp*

pp

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Molto moderato'. The voice part begins with a rest followed by the lyrics 'Do doan' yer weep for de'. The piano accompaniment consists of chords and moving lines in both hands. The score is divided into three systems. The first system covers the first line of lyrics. The second system covers the second line of lyrics. The third system covers the third line of lyrics, ending with a double bar line and a final chord marked 'pp'.

• Georgia song, from the collection of Mrs. William Silver

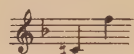
doan' yer weep for de ba - by, Ma heart, Oh, ma heart. Do

doan' yer weep for de ba - by, For ma heart's so

pp rit.
sor - ry, For ma heart's so sor - ry.

rit.
pp *ppp*

DON'T BE WEARY, TRAVELLER



(Original Key, B minor)

American Negro Spiritual
Arranged by William Arms Fisher

VOICE Moderato *mf*

Don't be wear - y,

PIANO *mf*

trav - el-ler, Come a-long home, come home.— Don't be wear-y,

trav - el-ler, Come a-long home, come home.— *p* My head was wet with the

cresc.

mid - night dew, Come a-long home, come home, — The

dim.

morn - in' star was a wit - ness too. Come a-long home, come

mf

home. Don't be wear-y, trav - el-ler, Come a-long home, come

f *p e rit.*

home. — Don't be wear-y, trav - el-ler, Come a-long home, come

home _____ *f a tempo* Keep a-go-in',

mf *rit.* *a tempo* *f*

trav - el-ler, *mf* Come a-long home, come home. — *f* Keep a-sing-in'

mf *f*

all the way, *tenerenza poco rit.* Come a-long home, come home. — *mf* Jes'

poco rit. *mf* *3*

a tempo where to go I did not know, *a tempo* Come a-long home, come

mf

home. — A - trav - 'lin' long and a - trav - 'lin' slow,

p Come a-long home, come home. *cresc.* Don't be wear-y, trav - el-ler,

Come a-long home, come home. — *f* Don't be wear - y,

p e molto rit. trav - el - ler, Come a-long home, come home. — *molto rit.* *p* *pp*

DE JEWS, DEY TOOK OUR SAVIOUR

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *mp*

De Jews, — dey took our —

PIANO *mp* *mp*

Sa-viour an' dey bur - ied Him in se - pul - chre, Dey place' de watch - man

'side His grave For ter see — Him when He rose, — For ter

see Him when He — rose, I be-lieve dey said, "ter see Him when He — rose."

f più accel. *p rit.* *rit.* *pp* *f* *p* *pp* *Red.* *

*) As sung to Miss Maria Mc Donald of Louisville, Ky. by Heneretta (Henrietta) an ex-slave.

mp

a tempo

Go low—down in de val - ley, Go low—down in de

cresc.

val - ley, Go low—down in de val-ley, good Lord, For ter ea-sy mah trou-ble in

cresc.

poco rit. *f a tempo*

min(d), For ter ea-sy mah trou-ble in— min(d), I be-lieve dey said, "ter

poco rit. *a tempo*

f

Ed. *

rit. *mp*

ea - sy mah trou - ble in min(d)." A -

dim. *pp* *p* *misterioso*

a tempo *cresc.*

you - der comes ole Sa - t'n wid a black Bi - ble un - der his

f *cresc.*

arm, He said un - to ole Mo - ses: "Now one

deciso

half o' dem peo - ple is mine, one half o' dem peo - ple is

sfz *Dec.* *

mine," I be - lieve he said, "One half o' dem peo - ple is mine."

EVERY TIME I FEEL THE SPIRIT

39

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER



Moderato (With reverence)

mf

VOICE

Ev-'ry time I 'feel the

PIANO

p

mf

Red.

*

poco rit.

a tempo

Spir - it mov-in' in my heart

I will pray.

Ev - 'ry

poco rit.

a tempo

time I feel the Spir - it mov-in' in my heart

I will

pray.

1. 'Pon de moun - tain my Lord

2. All a - roun' me look so

3. Jor - dan riv - er chil - ly and

f

f

sfz

f spoke, fine, cold, Out his mouth came fire and smoke. } Ev - 'ry
Ask my Lord if all was mine. }
Chills the bod - y not the soul. }

pp

f sfz

pp

time I feel the Spir - it mov-in' in my heart I will

cresc.

pray, Ev-'ry time I feel the Spir - it mov-in'

in my heart I will pray.

rit. e dim.

rit.

dim.

pp

Red.

GOIN' TO SHOUT



(High Voice)

Negro Spiritual

Harmonized by CHARLES FONTEYN MANNEY

Joyfully, not too fast

VOICE

mf

I got a robe, you got a robe,

PIANO

with accent

f *mf* *mp leggiero*

All of God's chil-dren got a robe; When I get to heav'n goin' to

mp

put on my robe, Goin' to shout all o-ver God's heav'n.—

f

Ped.

* Let the last syllable of "heav'n" be a hum.

REFRAIN

mf Heav'n, — heav'n, — *p lightly* Ev - 'ry - bod - y talk - in' 'bout

mf *p*

Red. *

poco rit. heav'n ain't go - in' there, *a tempo mf* Heav'n, — *cresc.* heav'n, — *f* Goin' to

poco rit. *a tempo mf* *cresc.* *f*

Red. *

rall. shout all *ten.* o - ver God's heav'n.

rall. *ten.* *a tempo f* *quasi arpa*

Red. *

mf

I got a harp, you got a harp,

mf *mp*

mp

All of God's chil-dren got a harp; When I get to heav'n goin' to

mp

f

play on my harp, Goin' to play all o - ver God's heav'n. —

f

Led.



REFRAIN

mf Heav'n, — heav'n, — *p* lightly Ev - 'ry - bod - y talk - in' 'bout
mf *p*
Red. * *Red.* *
poco rit. heav'n ain't go - in' there, *mf* *a tempo* Heav'n, — *cresc.* heav'n, — *f* Goin' to
poco rit. *a tempo* *mf* *cresc.* *f*
Red. * *Red.* *
rall. *ten.* play all o - ver God's heav'n.
rall. *ten.* *ff* *f*
Red. * *Red.* *
mf I got a shoes, you got a shoes, All of God's chil-dren got a
mp

shoes; When I get to heav'n goin' to put on my shoes, Goin' to

mp

mp

Red.

walk all o - ver God's heav'n—

f

mf REFRAIN

Heav'n,— heav'n,—

f

mf

Red.

Ev - ry - bod - y talk - in' 'bout heav'n ain't go - in' there, Heav'n,—

p lightly

poco rit.

mf a tempo

p

poco rit.

a tempo

mf

Red.

heav'n,— Goin' to shout all o - ver God's heav'n.

cresc.

ff rall.

ten.

rall.

ff

ten.

Red.

GIVE ME JESUS!

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Molto moderato

VOICE

PIANO

p

p

Oh,

when I come to die, Oh, when I come to die, Oh,

when I come to die, give me Je - sus; give me Je - - sus, give me

Je - - sus, You may have all dis worl'; give me Je - - sus.

f, *dim.*

f, *dim.*, *p*

Ped. ✱

mf *cresc.*

In dat morn-in' when I rise, In dat

morn-in' when I rise, In dat morn-in' when I rise, give me

mp *f* *dim.*

Je - sus, give me Je - - sus, give me Je - - sus, You may

poco rit. *a tempo*

have all dis worl', give me Je - - sus.

Dark mid-night was my cry, Dark

mid-night was my cry, Dark mid-night was my cry, give me

Je - sus, give me Je - - - sus, give me

Je - - - sus, You may have all dis worl, give me Je - - - sus!

mf *cresc.* *f* *cresc.* *p* *cresc.* *dim.* *poco rit.* *pp* *pp*

Ped. *

GOIN' TO SET DOWN AN' REST AWHILE

49

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE

PIANO

Moderato

mp *mf*

p *mp*

Goin' to set down an' rest a - while, Goin' to

set down an' rest a - while, Goin' to set down an' rest a -

while, When my good Lord calls me. Sis - ter

più mosso *f* *più mosso*

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a melody in the right hand and a bass line in the left hand, featuring dynamics like *mp* and *mf*. The voice part enters with the lyrics 'Goin' to set down an' rest a - while, Goin' to set down an' rest a - while, Goin' to set down an' rest a - while, When my good Lord calls me. Sis - ter'. The piano accompaniment supports the voice with chords and moving lines, including a *p* (piano) section and a *più mosso* (faster) section towards the end. Dynamics like *f* (forte) are used in the final section.

*) From the collection of Mrs. Stella May Hill

Ma - ry went to heav'n, An' she went there to stay, An' she

did - n't go to come back no more; She sang a song that the

an - gels could - n't sing: "Ho - se - an - a, car - ry

on." Lit - tle chil - der - en, doan' you moan, Lit - tle

mf Tempo I *mp*

mf *mp*

chil-der-en, doan' you moan, Lit-tle chil-der-en doan' you

moan When my good Lord calls me. O

f rit. *p* *mp*

Zi-on! O Zi-on! O

mf *f*

Zi-on! When my good Lord calls me.

with breadth *with breadth* *pp*

DE GOSPEL TRAIN

*)
NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Con moto

VOICE

PIANO

mf

1. De
2. I

mp *mf* *mf*

cresc.

Gos - pel train am a - com - in', I hear it jes' at hand, I
hear de bell an' whis - tle, A - com - in' round de curve, She's

cresc.

f poco rit.

hear dem car-wheels a - mov - in' An' a - rum - blin' thro' de land, } Git on
play - in' all her steam-pow'r, An' a - strain - in' ev - 'ry nerve. } *poco rit.*

f

*) From the collection of Mrs. Stella May Hill.

a tempo

board, lit-tle chil-dren, Git on board, lit-tle chil-dren, Git on

a tempo

board, lit-tle chil-dren, Dere's room for man-y a - more, — Git on

board, lit-tle chil-dren, Git on board, lit-tle chil-dren, Git on

D.C.

board, lit-tle chil-dren, Dere's room for man-y a - more.

D.C.

* Children is often pronounced chillen or chillun.

mf

3. Now an'
 4. She's

mp *mf*

then she'll make a halt, An' still be on de
 near - in' now de sta - tion, O sin - ner, doan' be

cresc.

line, — She's giv - in' you all a chance to go, An' —
 vain, — But come an' git your tick - et, An' be

cresc.

f poco rit. *a tempo*

yet she'll be on de time. — } Git on board, lit - tle
 read - y for de train. — }

poco rit. *a tempo*

f

*) The fourth verse is from *Jubilee and Plantation Songs* which contains nine verses.

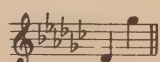
chil - dren, Git on board, lit - tle chil - dren, Git on

board, lit - tle chil - dren, Dere's room for man - y a - more, Git on

board, lit - tle chil - dren, Git on board, lit - tle chil - dren, Git on

board, lit - tle chil - dren, Dere's room for man - y a - more. *D.S.*

GO TELL IT ON THE MOUNTAINS



(Original Key)

Christmas song of the Plantation

Arranged by HARVEY B. GAUL

VOICE

Slowly

p

When I was a

PIANO

p

allargando

learn-er, I sought both night and day, I ask the Lord to aid me, An'

poco rit. *ben ritmato*

He show me the way. Go tell it on the moun - tains,

poco rit.

ten. *a tempo*

O-ver the hills an' ev - 'ry-where, Go tell it on the

poco rit.

moun - tains, Our Je - sus Christ is born.

poco rit. *colla voce*

Come primo *a tempo*

He made me a

a tempo

p

watch-man, Up - on the cit - y wall, An' if I am a Chris-tian, I

This system contains the first two lines of the hymn. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in a grand staff with treble and bass clefs, also in three flats. The lyrics are: "watch-man, Up - on the cit - y wall, An' if I am a Chris-tian, I".

am the least of all. *poco rit.* Go tell it on the moun - tains, *ben ritmato*

This system contains the third and fourth lines of the hymn. The vocal line continues with the lyrics: "am the least of all. *poco rit.* Go tell it on the moun - tains, *ben ritmato*". The piano accompaniment features a prominent bass line with eighth notes. The tempo markings *poco rit.* and *ben ritmato* are placed above the vocal line.

O - ver the hills an' ev - 'ry-where, *f* Go tell it on the

This system contains the fifth and sixth lines of the hymn. The vocal line continues with the lyrics: "O - ver the hills an' ev - 'ry-where, *f* Go tell it on the". The piano accompaniment features a prominent bass line with eighth notes. The dynamic marking *f* (forte) is placed above the vocal line.

moun - tains, Our Je - sus Christ is born.

This system contains the seventh and eighth lines of the hymn. The vocal line continues with the lyrics: "moun - tains, Our Je - sus Christ is born.". The piano accompaniment features a prominent bass line with eighth notes.

(Lips closed)

Hm _____

O - ver the hills an'

(Lips closed)

ev - 'ry - where, *Hm* _____

emfatico

Je - sus Christ is born. Go tell it,

p

pp

Go tell it, Go tell it on the moun - tains. _____

ppp pppp

colla voce

GWINE-A STUDY WAR NO MO'

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Con spirito

VOICE

mf

1. Gwine-a lay down mah bur - den,
2. Gwine-a lay down mah sword an' shield,

PIANO

mf

The first system of the musical score. The voice part is on a single staff in G major (one sharp) and common time. It begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment consists of two staves. The right hand starts with a half note G4, followed by a quarter note A4, and a half note B4. The left hand starts with a half note G3, followed by a quarter note A3, and a half note B3. The piano part is marked *mf*.

Down by de rib - ber - side, — Down by de rib - ber - side, —
Down by de rib - ber - side, — Down by de rib - ber - side, —

The second system of the musical score. The voice part continues with the lyrics "Down by de rib - ber - side, —". The piano accompaniment continues with the same melody as the first system. The piano part is marked *mf*.

Down by de rib - ber - side, Gwine - a lay down mah bur - den,
Down by de rib - ber - side, Gwine - a lay down mah sword an' shield,

cresc.

The third system of the musical score. The voice part continues with the lyrics "Down by de rib - ber - side, Gwine - a lay down mah bur - den, —". The piano accompaniment continues with the same melody as the first system. The piano part is marked *cresc.*.

Down by de rib-ber-side, To stud - y war no
Down by de rib-ber-side, To stud - y war no

f deciso
mo'! I'm gwine - a stud - y war no mo' Gwine - a
mo'! I'm gwine - a stud - y war no mo' Gwine - a

deciso
f

stud - y war no mo' Aint gwine - a stud - y war no
stud - y war no mo' Aint gwine - a stud - y war no

mo'! I'm gwine - a put on mah long white robe, Gwine - a
mo'! I'm gwine - a lay down mah sword an' shield, Gwine - a

rit. *p ten.*

put on mah star-ry crown, Gwine-a stud - y — war no mo'! Gwine - a
 put on mah star-ry crown, Gwine-a stud - y — war no mo'! Gwine - a

rit. *ten.* *p*

a tempo

lay down mah bur - den, Down by de rib-ber-side, Down by de rib-ber-side,
 lay down mah sword an' shield, Down by de rib-ber-side, Down by de rib-ber-side,

a tempo

cresc.

Down by de rib-ber-side, Gwine - a lay down mah bur - den,
 Down by de rib-ber-side, Gwine - a lay down mah sword an' shield,

cresc.

rit.

Down by de rib-ber-side, To stud - y — war no mo'!
 Down by de rib-ber-side, To stud - y — war no mo'!

rit.

HAS ANYBODY HERE SEEN MY LORD

*) NEGRO SPIRITUAL


(Original Key, G)

Arranged by
CHARLES FONTEYN MANNEY

Con brio

VOICE

PIANO

f

Poco meno

ff

f

dim.

p

Has

an - y - bod - y here _____ seen my Je - sus, An - y - bod - y here _____

p

*) Tennessee melody from the Collection of Crudup Vesey.

seen my Lord? I wants to know has you seen-a my Je - sus,

rit. *a tempo*

rit. *a tempo*

p

I wants to know has you seen-a my Lord. This world's a wil - der -

rit. *p* *Quieter*

rit.

p

ness of woe; Then let us all to heav - en

ten. *rit.*

ten. *rit.*

ten.

Con anima

go. Has

mf

mf

an - y - bod - y here seen my Je - sus,

mf An - y - bod - y here seen my Lord? *rit.*

a tempo I wants to know has you seen - a my Je - sus,

rit. I wants to know has you seen - a my Lord. That *p*

Quieter

gos - pel train am a - mov - in' fas', We's all - gwine to glo - ry,-

rit. *Con anima* *mf*

Lord, at las'. Has

an - y - bod - y here seen my Je - sus,

rit. *a tempo*

An-y bod-y here — seen my Lord? — I wants to know has you

f *molto rall.* *ff*

seen-a my Je - sus, I wants to know has you seen-a my —

f *molto rall.* *ff*

ff a tempo

Lord. —

Con brio

ff brillante

Tw. *

Arranged for and sung by Roland Hayes

HAIL THE CROWN

From Miss Mildred J. Hill's
Collection of Negro Sacred Songs


(Original Key)

Negro Spiritual
Arranged by Avery Robinson

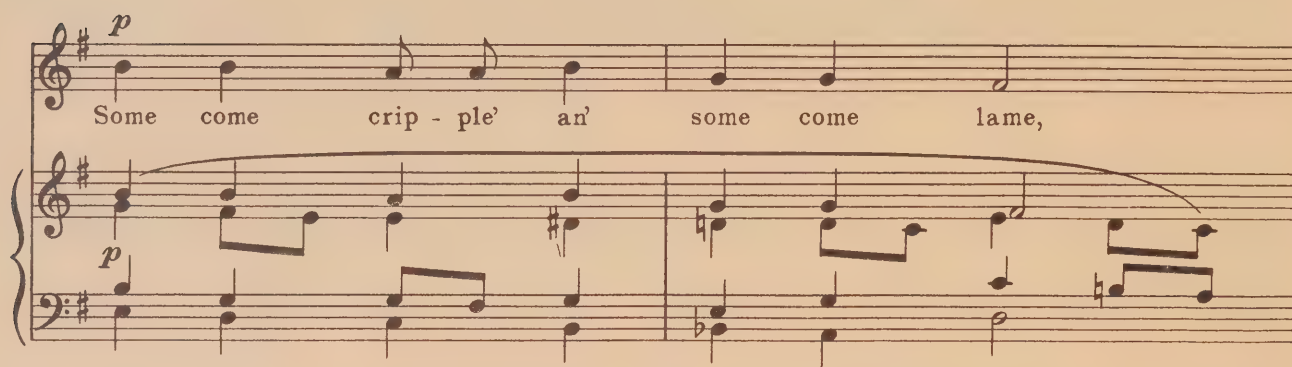
Slowly

PIANO



p

Some come crip - ple' an' some come lame,



mp cresc.

Hail — the Crown of the Lord of All! Some come seek - in' an'



some come prayin', Hail — the Crown of the Lord of All!



cresc. *f* *mf* *pp*

Hal - le - lu, Hal - le - lu-jah! Hal - le - lu, Lord of All!

cresc. *f* *mf* *pp*

una corda

pp *rit*

Hal - le - lu, Hal - le - lu-jah! Hal - le - lu!

pp *rit.*

p *sempre poco rit.*

Some come crip-ple' an' some come lame, Hail the Crown of the

p *sempre poco rit.*

f *pp*

Lord of All!

f *pp*

HEAV'N BELLS A-RINGIN' IN MAH SOUL

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Con moto

VOICE *mf* No-bod - y knows

PIANO *mf*

who I am, — Who I be till de com-in' day, *f* No-bod-y knows

piu mosso

who I am, — Who I be till de com-in' day. O de *piu mosso*

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Con moto'. The voice part begins with a rest followed by the lyrics 'No-bod - y knows' in a mezzo-forte (mf) dynamic. The piano accompaniment starts with a mezzo-forte (mf) dynamic, featuring chords and moving lines in both hands. The second system continues the voice part with the lyrics 'who I am, — Who I be till de com-in' day, No-bod-y knows', with the final phrase marked forte (f). The piano accompaniment continues with similar harmonic support. The third system begins with the lyrics 'who I am, — Who I be till de com-in' day. O de', with the tempo marking 'piu mosso' (faster) appearing above the staff. The piano accompaniment also transitions to a faster tempo. The score concludes with a final note in the voice part and a sustained chord in the piano.

* Collected in Kentucky by William E. Barton, D.D.

heav'n bells ring-in', De sing - sol - sing-in', Heav'n bells a - ring-in' in mah

soul. *mf* *meno mosso*

1. Gwine a - way to see mah Je - sus,
2. Walk'd a - roun' from door to door,—

Gwine a - way to see mah Lord. O de heav'n bells ring-in', De

What to do I did not know.

sing - sol - sing-in', Heav'n bells a - ring-in' in mah soul!

with breadth *cresc.* *D.C.*

mf No - bod - y knows

who I am, — Who I be till de com-in' day,

f No - bod - y knows who I am, — Who I be till de

più mosso com-in' day. O de heav'n bells ring-in', De sing - sol - sing-in,'

Heav'n bells a - ring - in' in mah soul.

meno mosso
mf
3. I'm a - com - in' to de Lord_ Com - in' up till
4. Heav'n's a high an' a lof - ty place_ But you can't git dar ef yes

a tempo
heav'n I view. } O de heav'n bells ring - in', De
hain't got grace. }

ff with breadth *D.S.*
sing - sol - sing - in', Heav'n bells a - ring - in' in mah soul.
with breadth *ff* *D.S.*

HE'S THE LILY OF THE VALLEY

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

He's the

PIANO *mf*

Lil - y of the Val - ley, Oh, my Lord, He's the Lil - y of the

Val - ley, Oh, my Lord. 1. King Je - sus in His char - iot rides,
2. What kind of shoes are those you wear?
3. These shoes I wear are gos - pel shoes,

mf *cresc.* *mf* *cresc.*

f

Oh, my Lord; With four white hors - es side by side,
 Oh, my Lord; That you can ride up - on the air,
 Oh, my Lord; And you can wear them if you choose,

f

with breadth

Oh, my Lord.)
 Oh, my Lord.)
 Oh, my Lord.)

p

He's the Lil y of the Val ley, Oh, my

f *p*

mp

Lord; He's the Lil - y of the Val - ley, Oh, my Lord.

mp

I KNOW DE LORD'S LAID HIS HANDS ON ME

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Con moto* *mf*

Oh, I know de Lord,— I know de Lord,—

PIANO *mf* *mf*

cresc. *>*

I know de Lord's laid His hands on me; Oh, I know de Lord,— I know de Lord,—

cresc. *>*

f meno mosso

I know de Lord's laid His hands on me. 1. Did ev - er you see de
2. Some seek de Lord an'

f

mp

like be - fore?— I know de Lord's laid His hands on me. King
doan' seek Him right;— I know de Lord's laid His hands on me. Dey

mp

f Je-sus preach-in' to de poor; *mp* I know de Lord's laid His hands on me. Oh, fool all day an' pray at night; *poco rit.*

f *mp* *poco rit.*

f a tempo I know de Lord,— I know de Lord,— I know de Lord's laid His *a tempo*

f *a tempo*

cresc. hands on me. Oh, I know de Lord,— I know de Lord,— I know de Lord's laid His *poco rit.*

cresc. *poco rit.*

Fine hands on me. *f* My Lord done jes' what He said; *mp* I know de Lord's laid His *Fine*

Fine *f* *mp*

f *meno mosso*

hands on me. He heal de sick an' raise de dead, I know de Lord's laid His

f *a tempo*

hands on me. Oh, I know de Lord, — I know de Lord, —

a tempo

dim. *f*

I know de Lord's laid His hands on me. Oh, I know de Lord, —

dim. *f*

poco rit. *D.C. ad lib.*

I know de Lord, — I know de Lord's laid His hands on me.

poco rit.

INCHIN' ALONG

79

•) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *mf* Keep a -

PIANO *mf* *poco rit.* *mf*

a tempo inch - in' a - long, Keep a - inch - in' a - long,

a tempo

cresc. *f* My Lord will come by - 'n - bye; Keep a - inch-in' a-long, like a

cresc. *f*

poor inch-worm, My Lord will come by - 'n - bye. 'Twas - a

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'Moderato'. The piano part begins with a mezzo-forte (mf) dynamic and includes a 'poco rit.' (slightly slower) section. The voice part enters with a mezzo-forte (mf) dynamic, singing the lyrics 'Keep a -'. The piano accompaniment consists of chords and moving lines in both hands. The score is divided into four systems, each with a voice line and a piano grand staff. The lyrics are: 'inch - in' a - long, Keep a - inch - in' a - long, My Lord will come by - 'n - bye; Keep a - inch-in' a-long, like a poor inch-worm, My Lord will come by - 'n - bye. 'Twas - a'. Dynamics include mf, cresc. (crescendo), and f (forte). The tempo changes from Moderato to a tempo.

•) Collected by Harvev B. Gaul and used by his permission, and by courtesy of The H.W. Gray Co. publishers of Mr. Gaul's setting.

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ML-3339-3.

inch by inch I sought the Lord,

f My Lord will come by - 'n - bye; *f* ^{* a)} An' - a

inch by inch, He bless'd my soul,

rit. My Lord will come by - 'n - bye. *mp* ^{b)} Keep a -

•) The passage from *a* to *b* is effective sung an octave higher.

a tempo

inch-in' a-long, Keep a - inch-in' a-long, My Lord will come by - 'n -

a tempo

bye. Keep a - inch-in' a-long like a poor inch - worm,

f

My Lord will come by - 'n - bye, by - 'n - bye, by - 'n -

mf *p slower*

bye, My Lord will come by - 'n - bye.

molto rit. *p*

* The original ends here.

I'LL HEAR DE TRUMPET SOUN'

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Lento* *p* *mf*

You may bur-y me in de Eas', you may

PIANO *f* *p*

bur-y me in de Wes', But I'll hear de trum-pet soun' in dat

mf

mp *mp*

morn - in'. In dat morn - in', my Lord, How I long to go, For to

hear de trum-pet soun' In dat morn - in'.

f *f*

f

In dat dread-ful judg-men' day, I'll take wings an' fly a-way For to

hear de trum-pet soun' in dat morn - in'. In dat

mp

morn - in', my Lord, How I long to go, For to hear de trum-pet soun' In dat

ff

morn - in'.

sfz

Ped. *

I'M ALL WORE OUT A-TOILIN' FO' DE LAWD

(Come on, Sinner!)

*)
NEGRO SPIRITUALCollected and arranged by
SAMUEL RICHARDS GAINES

Vigorously

PIANO

Much slower (haltingly)

1. I'm all wore out a - - toil - in' fo' de Lawd, Mah
all wore out a - - toil - in' fo' de Lawd, Mah

bones done trem-ble on de brink ob de grave, O Jee - ru - sa-lum is nigh, an' I
days are num-ber'd an' I'm read - y to go, In de eve-nin'time I pray I may

ain't a bit a - fraid. Come on, sin - ner, dar is time to save.
see de o - pen doh'. Come on, sin - ner, dar is time to save.

*) From lower Tennessee

Steadily, with intense appeal

p

Come on, sin-ner, come! Come on, sin-ner, come!

p with yearning, *rit. portamento fexultant*, 1. *a tempo*

Oh, — oh, — Come on, sin-ner, come! —

rit. a tempo

f

2 I'm

poco rit.

p

2. *sempre ff al fine*

come! —

sempre ff al fine

I'M A-ROLLING

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

I'm a - roll - ing, I'm a -

PIANO *p* *mf* *f*

mf *cresc.*

roll - ing, I'm a - roll - ing thro' an un - friend - ly world, I'm a -

mf *cresc.*

f *with breadth*

roll - ing, I'm a - roll - ing thro' an un - friend - ly world.

f *Red.* *

1. O broth - ers, won't you help me? O broth - ers, won't you

2. O sis - ters, won't you help me? O sis - ters, won't you

3. O preach - ers, won't you help me? O preach - ers, won't you

p *Red.* *

help me to pray? O broth-ers, won't you help me,
 help me to pray? O sis-ter-s, won't you help me,
 help me to pray? O preach-ers, won't you help me, } Won't you

cresc. *f* *ten.*

cresc. *red.* *

help me in the ser-vice of the Lord? I'm a - roll - ing I'm a -

p

roll - ing, I'm a - roll - ing thro' an un - friend - ly world, I'm a -

mf

roll - ing, I'm a - roll - ing thro' an un - friend - ly world.

f *with breadth*

f

(No. 11, 1924)

I'M JUST A-GOIN' OVER JORDAN

•) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *mp*

I'm just a - go - in'

PIANO *mf* *mp*

o - ver Jor - dan, I'm just a - go - in' o - ver home, I'm

just a - go - in' o - ver Jor - dan, I'm just a - go - in'

•) From the collection of Mrs. Stella May Hill

Jordan is usually pronounced Jerdon

cresc.

o - ver home. I'm go - in' there to meet my moth - er, I
(fa - ther)
(sis - ter)

molto know she'll meet me when I come. I'm just a - go - in'

(he'll)

f *mp*

cresc. *rit.*

o - ver Jor - dan, I'm just a - go - in' o - ver home.

cresc. *rit.* *p*

Jan. 30, 1953

I'M TROUBLED IN MIND

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

PIANO *mp*

p I'm

troub - led, I'm — troub - led, I'm troub - led in — mind, If

cresc.

Je - sus don't — help me, I sure - ly — will die. 1. O
2. When
3. In

p

Je - sus my Sa - viour, On Thee I'll de - pend, When
la - den'd with troub - le And bur - den'd with grief, To
dark days of bond - age To Je - sus I pray'd, To

troub - les are near me, You'll be my true friend.
Je - sus in se - cret I'll go for re - lief.
help me to bear it, And He gave me His aid.

troub - led, I'm troub - led, I'm troub - led in mind, If

Je - sus don't help me, I sure - ly will die.

IS MASSA GOIN' TO SELL US TOMORROW?

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Moderato

VOICE

mf

Mam-my, is mas-sa goin' to sell us to -

PIANO

*fp**fp**mp**mf*

mor-row? Yes, yes, yes! Mam-my, is mas-sa goin' to sell us to -

mor-row? Yes, yes, yes. Mam-my, is mas-sa goin' to sell us to -

mor-row? Yes, yes, yes! Oh— watch, watch an' pray—

p

Mam-my, oh, doan' you grieve, doan' grieve af-ter me, —

fp fp p p

mf

No, no, no! Mam-my, oh, doan' you grieve, doan' grieve af-ter me, —

p *cresc.* *stringendo*

No, no, no! Mam-my, oh, doan' you grieve, doan' grieve af-ter me, —

p *stringendo* *ff*

p *slower* *mp* *rit.* *pp*

No, no, no! Oh, — watch, watch an' pray. —

p *mp* *rit.* *pp*

I'VE BEEN IN THE STORM SO LONG

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

PIANO *mf*

I've been in the storm

so long, I've been in the storm so long, chil - dren, I've

been in the storm so long, Oh, give me lit-tle time to pray. I've

pray. { Oh, let me tell my moth-er how I come a-long, Oh,
Oh, when I get to heav'n, I'll walk all a-bout, Oh,

mf espressivo

mf espressivo

sfz

f

dim.

1.

p

mf

espressivo

p

mf espressivo

give me lit-tle time to pray, With a hung down head an' a
give me lit-tle time to pray, Dere'll be no - bod-y dere to

ach - in' heart, Oh, give me lit-tle time to pray. *p* } I've
turn me out, Oh, give me lit-tle time to pray. *p* }

been in the storm so long, I've been in the storm so long, chil-dren, I've

been in the storm so long, Oh, give me lit-tle time to pray. *dim.* *rit.*

IN DAT DAY



*) NEGRO SPIRITUAL
Arranged by William Clifford Heilman

Impressively *pp*

VOICE

When you hear the thun-der roll-in', In dat day, — in dat

PIANO

sfz *pp*

day, O — sin-ner, — why will you die in dat day? —

pp

p

When you see the rocks a-rend-in', In dat day, — in dat day,

p

*) Collected by Louise Haskell Daly in South Carolina

dim. *p*

O sin - ner, why will you die in dat day?

dim. *p*

mp

When you feel the earth a - reel - in', In dat day, in dat

mp

day, O sin - ner, why will you die in dat

sost. - - - p

day? When you see the moon a - bleed - in',

sost. - - - *p*

In dat day, in dat day, O sin - ner,

why will you die in dat day? When you hear the

mf poco più sostenuto
poco più sostenuto

trump a - call - in', In dat day, in dat day,

più sostenuto
poco rit. dim.

O sin - ner, why will you die in dat day?

più sostenuto
poco rit.
dim.

8^a bassa

LET MY PEOPLE GO!

(GO DOWN, MOSES)

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Lento *mf*

VOICE

1. When
3. No

PIANO

f *mf*

Is - rael was in E - gypt's land, Let my peo - ple go! Op -
more shall they in bond - age toil, Let my peo - ple go! Let

cresc.

press'd so hard they could not stand, Let my peo - ple go! }
them come out with E - gypt's spoil, Let my peo - ple go! }

cresc.

Go down, Mo - ses, 'Way down in E - gypt's land,

Tell ole Pha - raoh, Let my peo-ple go!

2. "Thus
4. Oh,

saith the Lord," bold Mo - ses said, Let my peo-ple
'twas a dark an' dis - mal night, Let my peo-ple

cresc.

go! go! If not I'll smite your first-born dead,
Let them come out with E - gypt's spoil,

poco accel.

Let my peo - ple go!
Let my peo - ple go! Go down, Mo - ses,

poco accel.

ff

'Way down in E - gypt's land, Tell ole Pha - raoh,

ff

Let my peo - ple go!

LISTEN TO DE LAMBS

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

With the unforced pathos of the text *p* *slower*

VOICE *O* lis-ten to de lambs, — All a-cry-in', *slower*

PIANO *Moderato* *mf* *p*

mf a tempo *slower* *a tempo*

Lis-ten to de lambs, — All a-cry-in', Lis-ten to de lambs, —

a tempo *slower* *a tempo*

mf

f *a tempo*

— All a-cry-in'; I want to go to heav'n when I die.

a tempo *f*

f a little faster

Come on, — sis-ter, wid yo' ups an' downs, Want to go to heav'n when I

Come on, — sis-ter, an' a - don't be 'shame,

f a little faster

* In order to secure for one voice the antiphonal affects of the original, the melody has here been lifted to another register. The original chorus response throughout is:



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die. { An - - gels wait-in' for to give you crown, —
 { An - - gels wait-in' for to write yo' names, —

cresc. *p ten. slower*
 Want to go to heav'n when I die. O lis - ten to de lambs, —

cresc. *slower* *p*

mp *pp*
 — All a-cry-in', Lis - ten to de lambs, — All a-cry-in',

mp *pp*

mf *cresc.*
 Lis - ten to de lambs, — All a-cry-in', I want to go to heav'n when I die.

mf *pp* *cresc.*

LITTLE WHEEL A-TURNIN' IN MY HEART



(Original Key, D)

American Negro Folksong
Arranged by William Arms Fisher

With spirit

PIANO

mf

mf

1. Dere's a lit-tle wheel a-turn-in' in my heart, — Dere's a
*) Dere's a lit-tle song a-sing-in' in my heart, — Dere's a

lit-tle wheel a-turn-in' in my heart; In my heart, — in my
lit-tle song a-sing-in' in my heart; In my heart, — in my

heart, — Dere's a lit-tle wheel a-turn-in' in my heart. In my
heart, — Dere's a lit-tle song a-sing-in' in my heart. In my

cresc.

*) In response to an encore the singer may sing this additional verse *sotto voce*.

poco rit.

heart, in my heart, Deres a lit-tle wheel a-turn-in in' my
heart, in my heart, Deres a lit-tle song a-sing-in in' my

poco rit.

f a tempo

heart. heart. Oh, I

a tempo

f *mf*

feel so ver - y hap - py in my heart, Oh, I

feel so ver - y hap - py in my heart; In my heart, in my

*) End here when the encore verse is sung.

heart, ——— Oh, I feel so ver-y hap-py in my heart. In my

mf

sfz *mf*

This system contains the first line of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "heart, ——— Oh, I feel so ver-y hap-py in my heart. In my". The piano accompaniment is in bass clef. Dynamics include *mf* at the end of the first line and *sfz* and *mf* in the piano part.

heart, ——— in my heart, ——— Oh, I feel so ver-y hap-py in my

cresc.

cresc.

This system contains the second line of music. The vocal line continues with "heart, ——— in my heart, ——— Oh, I feel so ver-y hap-py in my". The piano accompaniment continues. Dynamics include *cresc.* (crescendo) markings in both the vocal and piano parts.

heart. ———

f

This system contains the third line of music. The vocal line has a long note followed by a rest, with the lyrics "heart. ———". The piano accompaniment continues. Dynamics include *f* (forte) in both parts.

Oh, I feel like a-shout-in' in my

f *sfz* *f*

This system contains the fourth line of music. The vocal line continues with "Oh, I feel like a-shout-in' in my". The piano accompaniment continues. Dynamics include *f* (forte) and *sfz* (sforzando) markings.

heart, ——— Oh, I feel jes' like a-shout-in' in my heart. In my

heart, ——— in my heart, ——— Oh, I feel like a-shout-in' in my

heart. In my heart, ——— in my heart, ——— Oh, I

feel jes' like a-shout-in' in my heart! ———

rit. *ff* *a tempo*

MAH BRUDDER'S DIED AN' GONE TO HEBBEN

* NEGRO SPIRITUAL

Collected and arranged by
SAMUEL RICHARDS GAINES

Slowly, yearningly

PIANO

Clearly, deliberately

p 2d time *pp*

Mah brud-der's died an' gone to heb-ben, Mah brud-der's died an' gone to heb-ben, Mah

p 2d time *pp*

brud-der's died an' gone to heb-ben, He's a - shout-in' hal-le-lu-jah fo' me!

Mah shout-in' hal-le-lu-jah fo' me! Fo' me! me!

pp 2 *f* *ten.*

* From lower Tennessee

(as an echo)

pp *ten.* *f* *p*

Fo' me! He's a - shout-in' hal-le-lu-jah fo' me! Neb-ber

know'd no harm in dat white soul, But— Je-sus Lamb can make him whole, Neb-ber

p

know'd no harm in dat white soul, He's a - shout-in' hal-le-lu-jah fo' me! —

p

pp ten. *molto rit.* *pp*

Fo' me!

MANY THOUSAND GONE

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *mf*

1. No more auc-tion-

PIANO *mf* *pp* *mf*

block for me, No more, no more; *cresc.* No more auc-tion - block for me,

f Man - y thou - sand gone. *p* 2. No more peck o' corn for me,

No more, no more, *mf* No more peck o' corn for me, *dim.* Man-y thou - sand

mf *dim.*

gone. *f* 3. No more dri-ver's lash for me,

No more, no more, No more dri-ver's lash for me, Man-y thou - sand

gone. *rit.* *) *pp a tempo* 4. No more pinch o' salt for me, No more,
5. No more mis-tress' call for me, No more,
a tempo

cresc. *maestoso* no more, No more pinch o' salt for me, Man-y thou-sand gone.
no more, No more mis-tress' call for me, Man-y thou-sand gone.
cresc. *maestoso*

*) If the 5th verse is sung, begin here.

MY FATHER TOOK A LIGHT

★ NEGRO SPIRITUAL

(Original Key, E^b)

Arranged by
CHARLES FONTEYN MANNEY

Con moto

VOICE

PIANO

f

mf

mf

mp

p

My fa - ther took a light an' went to heav - en, My

fa - ther took a light an' went to heav - en, My fa - ther took a light an'

*) Georgia melody from the Collection of Crudup Vesey.

f rall. *a tempo* *mf*

went to heav-en, An' I'se-a got ter lin-ger till I die. Fa-ther,

rall. *a tempo*

f *mf*

how long — has-a I got ter lin-ger, Oh, how long — has-a

mf

cresc. sempre *rit.*

I got ter lin-ger, Oh, how long — has-a I got ter lin-ger? Well,

rit.

cresc. sempre

f *a tempo*

I got ter lin-ger till I die.

a tempo

f

Rev. *

My ^{*} sis-ter took a light an'

went to heav-en, My sis-ter took a light an'

went to heav-en, My sis-ter took a light an'

went to heav-en, An' I'se-a got ter lin-ger till I

^{*}) Or "brother, mother, uncle" or any two-syllabled relative.

a tempo *f*

die. Sis-ter, how long — has-a I got ter lin-ger Oh,

a tempo *f*

f *cresc. sempre*

how long — has-a I got ter lin-ger, Oh, how long — has-a

f *cresc. sempre*

il basso pesante

rit. *ff* *mf*

I got ter lin-ger? Well, I got ter lin-ger till I die. Oh,

rit. *ff* *mf*

Slower and quieter (wailing) *Red.* *pp* *rit.*

how long must I lin-ger in the tomb!

rit. *pp* *L.H.*

Red.

MY LORD, WHAT A MORNIN'!

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

With great breadth

VOICE

PIANO

mf

1. & 3. My Lord, what a

f

mf

con Pedale

cresc.

morn-in'! My Lord, what a morn-in'! Oh, my Lord, what a

cresc.

f

impressively ff

a little faster

morn - in' When the stars be - gin to fall. { You'll
You'll

ff

Red.

The musical score is arranged in three systems. The first system shows the voice part starting with a rest, followed by the piano accompaniment. The second system continues the vocal melody with piano accompaniment. The third system features a more complex piano accompaniment with a final cadence marked 'Red.' and a decorative asterisk.

hear the trum-pet sound. } To wake the na-tions un-der -
 hear the an-gels sing. }

ground, Look in my God's right hand, When the

cresc. *slower, with breadth* *slower*

stars be-gin to fall. 1. 2. Fine

ff *Red.* *

2. My Lord, what a morn-in',

mp

My Lord, what a morn - in', Oh, my Lord, what a

mf

morn - in', When the stars be - gin to fall. You'd hear the Chris - tians

f

shout, To wake the na - tions un - der - ground, Look in my God's right

ff

hand, When the stars be - gin to fall.

slower

D.C. al Fine

NEW-BORN AGAIN



*) NEGRO SPIRITUAL
Arranged by William Clifford Heilman

Joyfully

VOICE *p* If you

PIANO *mf* *mp*

want to go to heav'n you must be new-born a - gain, Oh, _____

p

new-born a - gain, If you want to go to heav'n you must be

*) Collected by Louise Haskell Daly in South Carolina

new-born a - gain, You must be — new-born a - gain.

mf Oh, — new-born a - gain, Oh, — new-born a - gain,

Oh, — new-born a - gain, — You must be — new-born a -

gain. *mp* Je - sus say you must be new-born a - gain,
(Neigh - bors say) *mp*

Oh, _____ new-born a - gain, Je - sus say you must be

new-born a - gain, You must be _____ new-born a - gain.

Oh, _____ new-born a - gain, Oh, _____ new-born a - gain,

Oh, _____ new-born a - gain, — You must be _____ new-born a -

dim.

p

gain. If you want to go to heav'n you must be new-born a - gain,

p

Oh, new-born a - gain, If you want to go to heav'n you must be

new-born a - gain, You must be new-born a - gain.

mf

Oh, new-born a - gain, Oh, new-born a - gain,

mf

Oh, new-born a - gain, — You must be new-born a -

dim.

gain. Oh, new-born a - gain,

pp

guz bassa

Oh, new-born a - gain, Oh,

rit. *dim.* *a tempo sostenuto*

new-born a - gain, — You must be new-born a - gain.

rit. *dim.* *a tempo sostenuto*

NOBODY KNOWS THE TROUBLE I SEE


(Original Key, F)

American Negro Melody
Arranged by J. ROSAMOND JOHNSON

VOICE *Lento sostenuto* *mf*

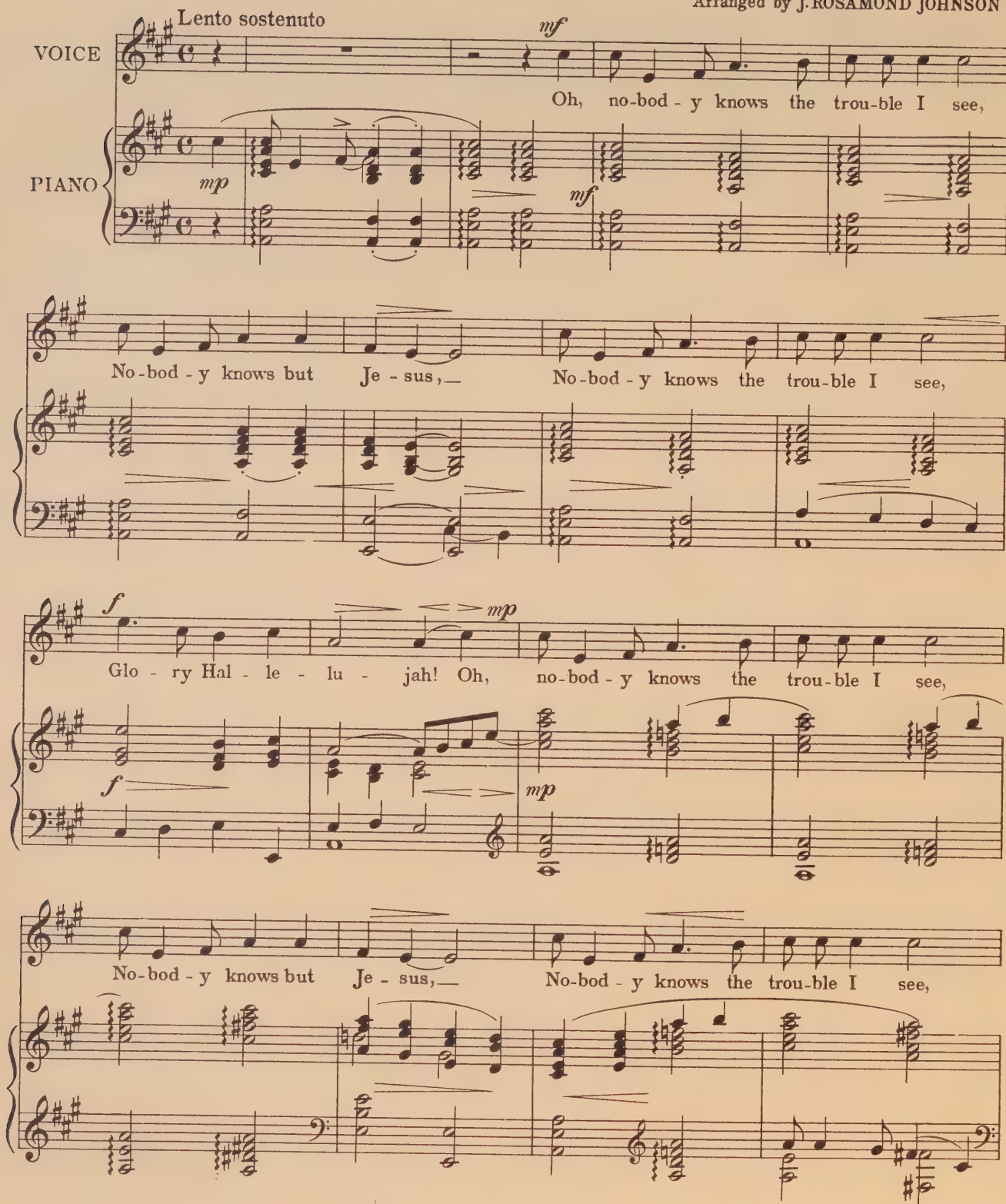
Oh, no-bod - y knows the trou-ble I see,

No-bod - y knows but Je - sus, — No-bod - y knows the trou-ble I see,

Glo - ry Hal - le - lu - jah! Oh, no-bod - y knows the trou-ble I see,

No-bod - y knows but Je - sus, — No-bod - y knows the trou-ble I see,

PIANO *mp* *mf*



f *mf più mosso con espressione* *pp*

Glo - ry Hal - le - lu - jah! Some - times I'm up, some - times I'm down, Oh, yes,

f *mf* *pp*

più mosso con espressione

mp *p* *mf*

Lord; Some - times I'm al - most to the ground, Oh, yes, Lord; Al -

mp *p*

pp

though you see me going 'long so, Oh, yes, Lord, I have my tri - als

mf *mp* *pp*

rit. *p* *dim.* *Tempo I* *mp*

here be - low, — Oh, yes, Lord. — Oh, no - bod - y knows the trou - ble I see,

rit. *p* *p* *f*

No-bod - y knows but Je - sus, — No-bod - y knows the trou-ble I see,

f Glo - ry Hal - le - lu - jah! Oh, Lord, the trou-ble I see, No-bod - y knows but
mf mournfully

poco a poco rall. e cresc. ff allargando
Je - sus, No-bod - y knows the trou-ble I see, Glo - ry Hal - le - lu - jah!
poco a poco rall. allargando

pp slowly and very softly Oh, no-bod - y knows the trou-ble I see, No-bod - y knows but Je - sus,
mp

★ Singers who prefer to do so may end here, with a pause on the final note and chord.

OH, MARY, DOAN' YER WEEP

* NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Moderato

VOICE *p*
Oh, Ma - ry, doan' yer

PIANO *mp*
weep, doan' yer moan, Oh, Ma - ry, doan' yer weep, doan' yer moan,

cresc. Pha-raoh's ar - my got drown - ded, *dim.* Oh, Ma - ry, doan' yer

cresc. *dim.* *p*
weep. Ain't been to heav'n, but

mf
mp *mf*

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into four systems. The first system shows the voice entering with a piano (*p*) dynamic, singing 'Oh, Ma - ry, doan' yer'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The second system continues the vocal line with 'weep, doan' yer moan, Oh, Ma - ry, doan' yer weep, doan' yer moan,'. The piano part features various chords and melodic lines. The third system includes dynamic markings like *cresc.* (crescendo) and *dim.* (diminuendo). The vocal line continues with 'Pha-raoh's ar - my got drown - ded, Oh, Ma - ry, doan' yer'. The piano part also has *cresc.* and *dim.* markings. The fourth system shows the vocal line with 'weep. Ain't been to heav'n, but'. The piano part has *mp* and *mf* markings. The score ends with a final chord in the piano part.

* As noted in Kentucky by Miss Maria Mac Donald

I' been tol': Streets is pearl an' de hous-es is gol',

f Pha-raoh's ar - my got drown-ded, *, dim.* Oh, Ma - ry, doan' yer weep.

p Doan' know what my moth - er

stays here — fer, Dis worl' ain' ver - y good — to her,

mf *p e rit.*

Pha-raoh's ar - my got drown-ded, Oh, Ma - ry, doan' yer weep.

mf *rit.* *p* *pp*

mf

Je - sus done jes' as He said, He

a tempo *mf*

cresc.

heal de sick an' He rais' a dead, Pha-raoh's ar - my got

cresc.

, p e rit.

drown - ded, Oh, Ma - ry, doan' yer weep.

f *p* *pp*

Ad. *

Aug. 12, 1925

O LORD, I DONE DONE

*) NEGRO SPIRITUAL


 (Original Key, F)
Arranged by
EDWARD BOATNER

Andantino

VOICE

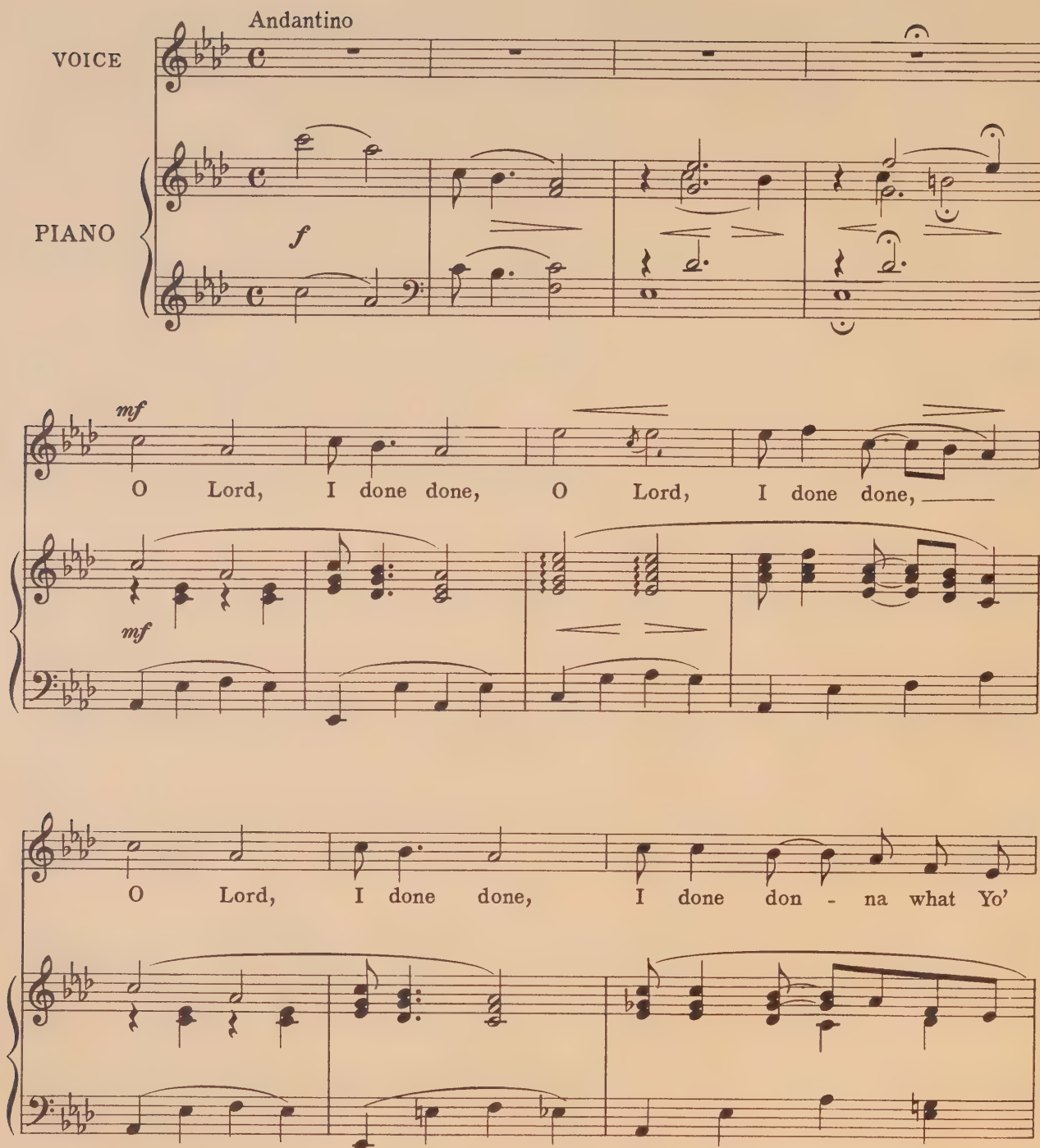
PIANO

f

mf

O Lord, I done done, O Lord, I done done, —

O Lord, I done done, I done don - na what Yo'


*) From the singing of Rev. J. M^c Neal, Kansas City, Mo.

tol' me to do. Yo' tol' me to shout, I done shout,

f

f

The first system of the musical score is in B-flat major (two flats). The vocal line begins with a half note 'tol'', followed by eighth notes 'me to do.' and 'Yo' tol' me to shout,'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A forte (*f*) dynamic is indicated above the vocal line and below the piano accompaniment.

I done don - na what Yo' tol' me to do, Yo' tol' me to pray,

p *a little slower*

p

The second system continues the melody. The vocal line has a half note 'I done don - na what', followed by eighth notes 'Yo' tol' me to do,' and 'Yo' tol' me to pray,'. The piano accompaniment features chords in the right hand and single notes in the left hand. A piano (*p*) dynamic and the instruction 'a little slower' are written above the vocal line.

I done pray, I done don - na what Yo' tol' me to do.

The third system concludes the piece. The vocal line starts with a half note 'I done pray,' followed by eighth notes 'I done don - na what Yo' tol' me to do.' The piano accompaniment continues with chords in the right hand and single notes in the left hand.

mf a tempo

O Lord, I done done, O Lord, I done done, —

a tempo

mf

O Lord, I done done, I done don - na what Yo'

f tol' me to do. Yo' tol' me to work, *cresc.* I done work,

f *cresc.*

mf I done don - na what Yo' tol' me to do. Yo'

deciso

tol' me to sing, I done dat too, I done don - na what Yo'

mf

tol' me to do. O Lord, I done done,

dim. *mp*

dim. *mp*

O Lord, I done done, — O Lord,

cresc.

I done done, — I done don - na what Yo' tol' me to do.

f

OH, WHEN I GET TO HEAVEN



(High Voice)

Negro Spiritual

Harmonized by CHARLES FONTEYN MANNEY

Animato

VOICE

PIANO

f

Ped.

mf ten.

Andante con moto

Oh, when I get to heav'n goin' to

*rall. e dim.**p col voce*

Ped.

set right down, Ask my Lord for a star - ry crown,

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Più mosso

Set - tin' down side of the Ho - ly Lamb.

rall. ten.

Più mosso

p

p rall. ten.

REFRAIN

p a tempo

Pe - ter, ring them bells, Set - tin' down side of the

a tempo

p quieto

rall. ten. mf a tempo

Ho - ly Lamb, Save my soul from hell, Set - tin' down side of the

f

a tempo

p rall. ten. mf

f

rall.
Ho - ly Lamb.

Animato con fuoco

rall. *f* *Andante con moto* *ad lib. espress.*
Oh, when I get to heav'n goin' to ease, ease,

rall. e dim. *col voce* *p* *col voce*
Me an' my God goin' to do as we please,

Più mosso *p* *rall.* *ten.*
Set - tin' down side of the Ho - ly Lamb,

Più mosso *p* *p rall.* *ten.*

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four systems. The first system shows the vocal entry with a 'rall.' marking, followed by a piano introduction marked 'Animato con fuoco'. The second system features a vocal line with 'mf ten.' and 'ad lib. espress.' markings, and a piano accompaniment with 'rall. e dim.' and 'col voce' markings. The third system continues the vocal line with 'mf a tempo' and the piano accompaniment with 'a tempo' markings. The fourth system concludes with a vocal line marked 'Più mosso' and 'p', and a piano accompaniment marked 'Più mosso' and 'p', both leading into a final 'rall. ten.' section.

REFRAIN
p a tempo

Lord - y is it true, Set-tin' down side of the

a tempo

p quieto

rall. *ten.* *mf a tempo* *rall.* *a tempo* *cresc.*

Ho - ly Lamb, No more work to do! Set-tin' down

a tempo *a tempo*

p rall. *ten.* *mf* *rall.* *cresc.*

f *ff broad* *Animato*

side of the Ho - ly Lamb.

broad

f *ff* *Animato con fuoco*

Red. ** Red.*

con forza *fff*

Red. ***

RIDE ON, KING JESUS!


(Original Key)

Negro Spiritual
Arranged by
HARVEY B. GAUL

Largamento

VOICE

PIANO

ff

sempre marcato

L.H.

f nobilemente

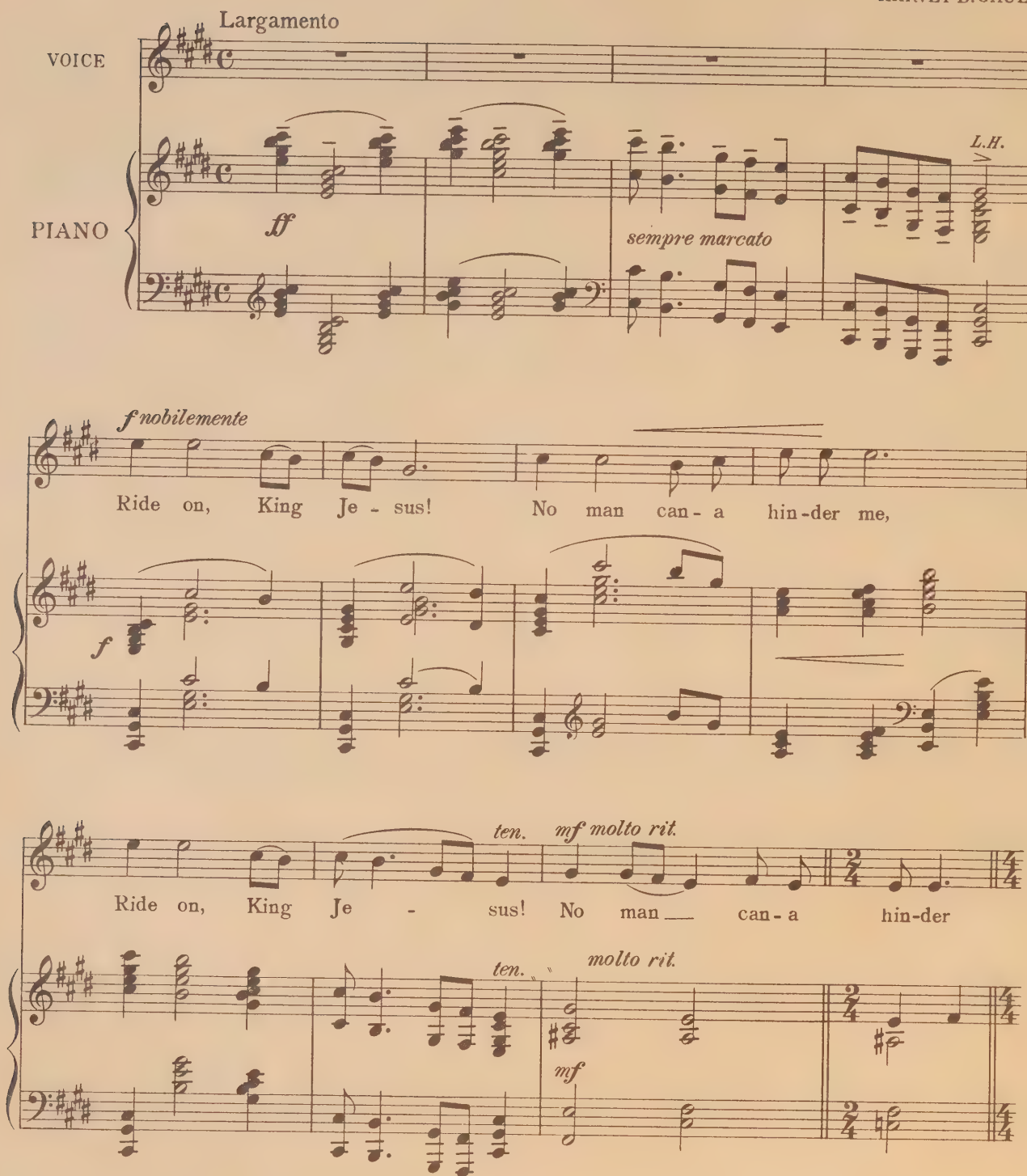
Ride on, King Je - sus! No man can - a hin - der me,

ten. mf molto rit.

Ride on, King Je - sus! No man — can - a hin - der

ten. molto rit.

mf



NOTE: This is one of the noblest of the Negro spirituals. It should be sung in a sweeping, broad fashion, using plenty of full voice, marcato and portamento. — H. B. G.

mf a tempo

me. I was but young when I be - gan, No man can - a

a tempo L.H. R.H. L.H. R.H.

mf

p meno mosso

hin - der me, But now my race is al - most done, — No man — can - a

p *colla voce*

Come primo cresc.

hin - der me. Ride on, King Je - sus, No man can - a

cresc.

hin-der me. *f* Ride on, King Je - sus, *dim.* No man — can-a

hin-der me. *mf* King Je-sus rides a milk-white horse, *f* No man can-a

hin - der me. *poco rit.* The riv - er o' Jor - dan He did cross, —

f con fervore

No man — can-a hin-der me. Ride on, *maestoso*

f *R.H.*

Je - sus, Ride on, Je - sus, Ride on,

R.H. *R.H.* *R.H.* *R.H.*

ff molto rit.

Je - sus, No man — can-a hin-der me.

ff molto rit. *R.H.*

RUN TO JESUS

*) NEGRO SPIRITUAL

Arranged by
H. T. BURLEIGH

Not fast

VOICE

Run to Je - sus, shun de

PIANO

mf *p*

dan - ger, I don't ex-pec' to stay much long - er — here. He will

be our dear - est friend, An' will help us to de end. I

•) This song was given to the Jubilee Singers by Hon. Frederick Douglass, at Washington, D.C., with the interesting statement, that it first suggested to him the thought of escaping from slavery.

don't ex - pec' to stay much long - er — here. Run to

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on B4, and a half note on A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a repeat sign and a final cadence.

Je - sus, shun de dan - ger, I don't ex-pec' to stay much

The second system of the musical score. The vocal line continues with a half note on G4, followed by quarter notes on A4, B4, and C5, then a half note on B4, and a quarter note on A4. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a repeat sign and a final cadence. The tempo marking *rall.* is present above the vocal line.

1. long - er — here. 2. long - er — here. Hm. —

The third system of the musical score. The vocal line features two first endings (1. and 2.) for the phrase "long - er — here." followed by a hummel line "Hm. —". The piano accompaniment continues with the same eighth-note pattern. The system concludes with a repeat sign and a final cadence. The tempo marking *p* is present below the piano accompaniment.

SIN

*) NEGRO SPIRITUAL

Arranged by
CHARLES FONTEYN MANNEY

Andante (with much freedom)

VOICE

p

Sin-ner, please don' let_ this har-ves'

PIANO

p

p

ten.

pass, har-ves' pass. Sin-ner, please don' let_ this har-ves'

ten.

f

pass, har-ves' pass, Sin-ner, please don'

f

Red.

*

*) Collected in Tennessee by Charles Stratton

let — this har - ves' pass; — Die, an'

p

go — to hell at las' hell at las'

p

martellato

f

f *rigoroso*

I know my God's a mand o' war, mand o'

f

war, I know my God's a mand o' war, mand o'

ten.

ten.

war, I know my God's a mand o'

ff

Red. *

war; He fought the bat-tle at the gates of

mf marcato cresc.

marcato

mf

cresc.

Red. *

hell, the gates of hell.

rit.

rit.

Darkly

ff *molto dim.*

vc

ff

Oh, hell's a dark an' dis-mous

p

poco marcato

p

place, dis-mous place, Oh, hell's a dark an' dis-mous

ten.

place, dis-mous place, Oh, hell's a dark an' dis-mous

ff

place; ——— An' I don't want to go — there by my —

Red.

self, oh - a, by my - self. Hal - le - lu - jah!

ad lib. *pp* *pp*

col voce *pp* *ppp*

lento arpegg. *Red.*

SAIL OVER YONDER

NEGRO SPIRITUAL

Arranged by
G. A. GRANT-SCHAEFER

Moderato con moto

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato con moto'. The piano part features a melody in the right hand and a supporting bass line in the left hand, both in the key of D major. The vocal melody enters in the second system with the lyrics 'Sail, O sail! Sail, O brud-der!'. The piano accompaniment continues with a steady rhythm. The third system continues the vocal melody with the lyrics 'Sail, O be-liev-er! Sail o-ver yon-der.' The piano part provides harmonic support. The fourth system begins with a tempo change to 'più lento' and features the lyrics 'Bow low, Ma-ry, Bow low, Mar-tha, For'. The piano accompaniment also slows down to match the vocal tempo.

mf

Sail, O sail! Sail, O brud-der!

mp

Sail, O be-liev-er! Sail o-ver yon-der.

più lento

Bow low, Ma-ry, Bow low, Mar-tha, For

più lento

a tempo

Je - sus come and lock de door, And car-ry de keys a - way.

a tempo

Sail, — O sail! — sail, — O brud-der!

Sail, — O be-liev-er! Sail o - ver yon-der.

più lento Weep, O Ma - ry! Bow low, Mar - tha! *a tempo* For Je - sus come and

più lento *a tempo*

lock de door, And car - ry de keys a - way.

8^{va} basso

Sail, — O sail! — Sail, — O

brud - der, For Je - sus come and lock de door, And

rit. car - ry — de keys a - way. — *f*

rit. *f*

SING A-HO THAT I HAD THE WINGS OF A DOVE

151

•) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Con moto* *mf* Sing a -

PIANO *mf* *mf*

ho _ that _ I had the wings of a dove, Sing a - ho that I had the

wings of a dove, Sing a - ho that I had the wings of a dove; I'd

dim. *dim.*

•) From Robertson County, Tenn.

fly a - way an'— be at rest. *rit.* *mf a tempo*

{ Vir - gin Ma - ry
Zi - on's daugh - ters
Sin - ner man, see

had one Son,— } I'd fly a - way an'— be at rest. { The
wept an' mourn'd, } To
what a shame,

cresc. Jews an' the Ro-mans had Him hung,— } I'd fly a-way an'—
When their dy - in' Sa - viour groan'd,
tram - ple down your Sa - viour's name,—

cresc. *rit.*

a tempo *cresc*

be at rest. Sing a - ho — that — I had the wings of a dove, Sing a -

rit. *a tempo* *f*

ho that I had the wings of a dove, Sing a - ho that I had the

rit.

wings of a dove; I'd fly a-way an' — be at rest.

SOMEBODY GOT LOST IN DE STORM

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

PIANO *mf*

Some - bod - y got
lost in de storm, in de storm, Some - bod - y got lost in de
storm, in de storm, Some - bod - y got lost, — some - bod - y got
lost, — Some - bod - y got lost in de storm, in de storm.

*) From the collection of Mrs. Stella May Hill

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ML-3351-3

p

A mourn - er got lost in de storm, in de

mf

storm, A mourn - er got lost in de storm, in de storm, A

a little slower
mp

mourn - er got lost, — a mourn - er got lost, — A mourn - er got

p

lost in de storm, in de storm.

a tempo
*mf*A sin - ner
A gam - bler
A preach - er

got lost in de storm, in de

*a tempo**mf*

storm;

A sin - ner got lost in de storm, in de

storm,

A sin - ner got lost, — a sin - ner got

lost, —

A sin - ner got lost in de storm, in de storm.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

*) American Negro Melody

Some-times I feel like a moth-er-less child, Some-times I feel like a moth-er-less child,
 Some-times I feel like a moth-er-less child, A long ways from home,— A long ways from
 home. True be-liev-er, A long ways from home,— A long ways from home.

Arranged by WILLIAM ARMS FISHER

Larghetto

VOICE *p* Some-times I feel like a moth-er-less child,

PIANO *p*

Some-times I feel like a moth-er-less child, Some-times I feel like a

cresc.

moth-er-less child, A long ways from home,— A long ways from home.

rit. pp

Orchestra parts, 50¢

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p a tempo

f True be-liev-er,

dim. true be-liev-er, A long ways from home, *f* True be-liev-er,

dim. true be-liev-er, A long—ways,—a long ways from home. *sfz*

dim.

pp Some-times I feel like a moth-er-less child, Some-times I feel like a

pp

• This measure and the next are from Coleridge-Taylor's piano transcription of this melody.

moth-er-less child, Some-times I feel like a moth-er-less child, A

long ways from home, — A long ways from home.

molto rit. *pp*

molto rit. *pp*

Tempo I

p

Some-times I feel like I'm

al-most gone, Some-times I feel like I'm al-most gone,

cresc.

Some - times I feel like I'm al - most gone, Way up in de Heb'n - ly

cresc.

rit. *pp*

land, — Way up in de Heb'n - ly land.

rit. *pp* *p a tempo*

f *dim.*

True be - liev - er, true be - liev - er, Way

f *dim.* *sfz*

up in de Heb'n - ly land. — True be - liev - er,

true be - liev - er, Way up, way up in de Heb'n - ly land.

dim.

3

pp Some-times I feel like I'm al - most gone, Some-times I feel like I'm

pp

3

al - most gone, Some-times I feel like I'm al - most gone, Way

dim.

3

up in de Heb'n - ly land, Way up in de Heb'n - ly land.

molto rit.

pp

molto rit.

pp

*Red. ** *Red. **

SOMETIMES I FEEL LIKE I WANNA GO HOME

*NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Moderato

VOICE

PIANO

p

Some-times I feel like I

wan - na go home,— Some-times I feel like I wan - na go

mf

home,— Some-times I feel like a moth - er-less chile,— As I

mf

* As sung to Miss Maria McDonald of Louisville, Ky., by Heneretta (Henrietta) an ex-slave.

rit.

kneel by de road-side an' I pray.

rit. *a tempo*

f

Some-times I feel like a ea - gle in de air, — Some-times I

pp

feel like a ea - gle in de air, — Some-times I feel like I

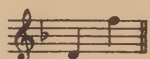
rit. *pp*

rit.

wan - na go home, As I kneel by de road-side an' I pray.

rit. *pp*

SOMEBODY'S KNOCKIN' AT YOUR DOOR

(Original Key, E \flat)

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *p*

Some-bod - y's knock-in' at your

PIANO *mf* *mp* *p* *pp* *p*

con Pedale

mf *cresc.*

door, Some-bod - y's knock-in' at your door, O sin-ner,

L.H. *L.H.* *L.H.*

mf *cresc.*

Red. *

p

why don't you an-swer? Some-bod - y's knock-in' at your door!

pp

Red. * *Red.* * *Red.*

mp *p*

{Knocks like Je - sus,
Can't you hear Him?
Can't you trust Him?}

Some-bod - y's

pp *ppp* *pp* *p*

*

cresc.

knock-in' at your door!

{Knocks like Je - sus,
Can't you hear Him?
Can't you trust Him?}

mf *p*

f

Some - bod - y's knock-in' at your door, O sin - ner,

f *sf* *sf*

dim. e rit. *D.S. last time*

why don't you an-swer? Some-bod-y's knock-in' at your door! —

dim. e rit. *D.S.*

p *pp* *ppp*

Da.

STAN' BY ME!

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

PIANO *mf*

mf *mf* *mp*

1. When de storm of life is ra-gin' Stan' by me, stan' by me.
 2. In de midst of trib - u - la - tion Stan' by me, stan' by me.
 3. In de midst of faults and fail-ures, Stan' by me, stan' by me.

mf *mf* *mp*

mf

When de storm of life is ra-gin' Stan' by me, stan' by me.
 In de midst of trib - u - la - tion Stan' by me, stan' by me.
 When I do de bes' I can, Stan' by me, stan' by me.

mf

*) From the collection of Mrs. Stella May Hill

When de world is toss - in' me, Like a ship up - on de sea,
When de hosts of hell as - sail me, An' my strength be - gins to fail me,
An' my friends mis - un - der - stan', Thou who know - est all a - bout me,

f with breadth

Thou who rul - est wind an' wa - ter, Stan' by me, stan' by me, Oh,
Thou who nev - er lost a bat - tle, Stan' by me, stan' by me, Oh,
Thou who know - est all a - bout me, Stan' by me, stan' by me, Oh,

with breadth

f

stan' by me. Thou who rul - est wind an' wa - ter, Stan' by me, stan' by me!
stan' by me. Thou who nev - er lost a bat - tle, Stan' by me, stan' by me!
stan' by me. Thou who know - est all a - bout me, Stan' by me, stan' by me!

mf *p e rit.* *rit.* *mf* *p* *pp*

Jan. 9, 1925

4. In de midst of persecution, stan' by me.
When my foes in battle array, stan' by me,
Undertake to stop my way,
Thou who stood by Paul an' Silas, Stan' by me!

5. When I'm growin' old an' feeble, stan' by me.
When my life becomes a burden, stan' by me,
An' I'm nearin' chilly Jordan,
Oh, thou Lily of de Valley, Stan' by me!

(The original has eight verses)

STANDIN' IN DE NEED O' PRAYER

(IT'S-A ME, O LORD)

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato*

p It's me, — it's - a

PIANO *mf* *p*

me, O Lord, Stand-in' in de need o' pray'r. It's me, — it's - a

me, O Lord, Stand-in' in de need o' pray'r. Not ma

broth-er, — it's - a me, O Lord, — Stand-in' in de need o'

cresc.

cresc.

pray'r. Not ma sis - ter, it's - a me, O Lord,

Stand-in' in de need o' pray'r. Not ma fa-ther, not ma moth-er, it's - a

me, O Lord, Stand-in' in de need o' pray'r. It's - a

me, it's - a me, O Lord, Stand-in' in de need o' pray'r.

STEAL AWAY

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Molto moderato*

PIANO *mp*

1. & 2. Steal a-way, steal a-way, *poco rit. a tempo*

Steal a-way to Je-sus! Steal a-way, steal a-way home, I *dim.*

ain't got long to stay here! 1. My Lord — calls me; He calls me by the *poco accel.*
2. Green trees are bend-in'; Poor sin-ner stands a - *poco accel.*

thun-der; trem-blin'; The trum-pet sounds with-in-a my soul, I ain't got long to stay here. *p meno mosso pp*

cresc. sfz *cresc. p* *meno mosso pp*

p a tempo

3. Steal a - way, steal a - way,

poco rit. a tempo

mp

p

p

Steal a-way to Je - sus! Steal a - way, steal a - way home, I

dim.

p

dim.

f

ain't got long to stay here. My Lord — calls me; He calls me by the

poco accel.

f

poco accel.

sfz

Red.

Red.

cresc.

light-nin', The trum-pet sounds with - in-a my soul, I ain't got long to stay here.

p meno mosso

pp

sfz

cresc.

p

meno mosso

pp

sfz

(Nov. 4, 1924)

STEAMBOAT SONG

*)
NEGRO WORK SONG

Arranged by
WILLIAM ARMS FISHER

Moderato

VOICE

PIANO

mf

f

Oh,

Cap-tain! where are you boun' for? Oh, Oh,

f *>* *mf*

I'm boun' for Lou' - si - an - a. Oh,

p *f* *>* *mp*

*) From the collection of Mrs. Stella May Hill.

Oh, *p*

mp *p* *pp* *p*

Dere ain't but one thing dat grieves me. Oh, —

Oh, *f* Dat is my wife — an'

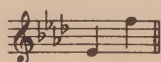
f

one chile, Oh, *dim.* Oh.

dim.

SWING LOW, SWEET CHARIOT

NEGRO SPIRITUAL



Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *p*

Swing low, sweet char - i - ot, —

PIANO *mf* *dim.* *p*

Com - in' for to car - ry me home, Swing low, sweet

char - i - ot, — Com - in' for to car - ry me home. —

1. I
2. If
3. I'm

look'd o - ver Jor - dan, and what did I see, —
you — get there be - fore I do, —
some - times — up and some - times I'm down, —

f cresc.

Com-in' for to car-ry me home, A band of an-gels
 Com-in' for to car-ry me home, Tell all my friends I'm
 Com-in' for to car-ry me home, But still my soul feels

p e rit. *a tempo*

com - in' af - ter me, — Com-in' for to car-ry me home.
 com - in' too, — Com-in' for to car-ry me home.
 heav'n - ly bound, Com-in' for to car-ry me home.

rit. *a tempo*

p

mp

Swing low, sweet char - i - ot, — Com-in' for to car-ry me home,

mp

mf *pp rall.*

Swing low, sweet char - i - ot, — Com-in' for to car-ry me home. —

rall. *pp* *ppp*

THIS MAY BE MY LAS' TIME

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

PIANO

Moderato

mf

poco rit.

p a tempo

This may be my las' time, This may be my las' time,

a tempo

p

poco rit. *mf*

This may be my las' time, Oh, it may be de las' time, I doan' know. I

a tempo

cresc.

went in de val-ley, An' I did-n't go ter stay, Oh, it may be my las' time,

a tempo

mf

cresc.

*) From the collection of Mrs. Stella May Hill

a little faster

I doan' know. My soul got hap-py an' I stay'd all day, Oh, it

a little faster

dim. e rit. *f a tempo*

may be my las' time, I doan' know. This may be my

dim. e rit. *a tempo*

dim.

las' time, This may be my las' time, This may be my

dim.

p molto rit. *pp*

las' time, Oh, it may be de las' time, I doan' know.

molto rit. *p* *pp*

TOMORROW YOU MAY DIE

*.) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Moderato ma non troppo

VOICE
 PIANO
mf
 Sin-ner, to-day you' bet-ter re-pent, To -
mf
 mor - row you may die; Sin-ner, to - day you'
mf
 bet-ter re-pent, To - mor - row you_ may die. I re -
dim.

*) From the collection of Mrs. Stella May Hill

p

mem-ber that day, I re-mem-ber it well,— To-mor-row you may

dim. *p*

poco

die, When my poor soul hung o-ver hell,— To-

poco

rit.

mor-row you— may die.

rit. *a tempo* *mf*

mf
Sin-ner, to-day you' bet-ter re-pent, To - mor - row you may

mf
die; Sin-ner, to-day you' bet-ter re-pent, To -

f
mor - row you_ may die. I'm born of God, I

know I am, To - mor - row you may die, And

f *dim. e rit.*

you dis - pute it, if you can, — To - mor - row you may

f *rit.* *dim.*

f a tempo

die. Sin - ner, to - day you' bet - ter re - pent, To -

f *a tempo*

f

mor - row you may die; Sin - ner, to - day you'

f

rit.

bet - ter re - pent, To - mor - row you may die.

rit.

TROUBLE'S GWINE TER WEIGH ME DOWN

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *mf*

Trou-ble's gwine ter weigh me

PIANO *mf* *>*

down in de morn - in', Trou-ble's gwine to weigh me down.

non arpa

cresc.

Trou-ble's gwine ter weigh me down_ in de morn - in',

cresc.

*) From South Carolina, collection of Lily Strickland

dim. *mf* *>*

Trou-ble's gwine ter weigh me down! Jus' so de tree fall,

dim. *mf* *>*

Ped. *

f *>* *dim. e rit.* *a tempo* *p*

jus' so he lie, Jus' so de sin-ner lib, jus' so he die, Well - a

f *>* *dim. e rit.* *a tempo* *p*

rit.

trou-ble's gwine ter weigh me down, God knows it. —

rit. *p* *pp*

Ped. *

WADE IN DE WATER



*1 NEGRO SPIRITUAL

Arranged by
EDWARD BOATNER

VOICE *Moderato* *mf*

Wade in de wa - ter,

PIANO *mf*

wade in de wa - ter, go — down, *cresc.* Wade in de wa - ter,

cresc.

wade in de wa - ter and - a be - a bap - tized. *mf* I would not be —

mf

*1 As sung in Arkansas by my sister, Miss Mamie Boatner.

a sin - ner, I tell you de rea - son why:

'Cause if my Lord should a call on me, I would-nt be

read-y to die. Wade in de wa - ter, wade in de wa - ter go down

Wade in de wa - ter, wade in de wa-ter and-a be-a bap - tized.

Wade in de wa - ter,

mf

mp

mf

wade in de wa - ter go — down, Wade in de wa - ter,

cresc.

cresc.

wade in de wa - ter and - a be - a bap - tized. I would not be —

mp

mp

— a back - slid - er, — I tell you the rea - son why, —

f *mp*

— 'Cause if my Lord — should a call — on me, I would-'nt be

rit. *f a tempo*

read - y to die. Wade in de wa - ter,

rit. *a tempo* *f*

wade in de wa - ter, go — down Wade in de wa - ter,

wade in de wa - ter and - a be - a bap - tized.

WALK TOGETHER, CHILDREN

In the beginning
Only the sound of the tom-tom was heard;
Then came a multitude
With trumpet blast and song,
Marching on.
Toiling - striving - struggling,
Till one by one
In the "Far Beyond"
They reach the "Golden Strand,"
And hold a "Great Campmeeting"
In that "Promised Land."

J. R. J.

Triumphant Negro March Song
Arranged by J. ROSAMOND JOHNSON

Andante moderato (not fast)

VOICE

PIANO

Tom-toms and Drums

mp

Walk to- geth - er,

chil - dren, Don't you get wear - y, Walk to - geth - er,

chil - dren, Don't you get wear - y, Oh, walk to - geth - er,

chil - dren, Don't you get — wear - y, There's a great Camp -

meet - ing in that Prom - ised Land. Going to mourn and glo - ry to God!

Trumpets *mf*

nev - er tire, —

glo - ry to God!

Mourn and nev - er tire, —

glo-ry to God!

Mourn and nev - er tire. There's a

great Camp - meet - ing in the Prom - ised Land. Oh,

mf sing to-ge-th - er, chil - dren, chil - dren, Don't you get — wear - y,

Sing to-ge-th - er, chil - dren, Don't you get wear - y, chil - dren.

ff *Broader*

Stand to-gether, chil-dren, chil-dren, Don't you get — wear - y, There's a

ff *Broader*

rall.

great Camp - meet - ing in that Prom - ised Land, Oh,

rall.

poco a poco rall. e cresc.

walk to-gether, keep on a-walk-ing there's a great Camp - meet - ing in that

poco a poco rall. *cresc.* *pesante*

Prom - ised Land.

sf *dim.* *pp*

WEEPIN' MARY

*1) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

VOICE *Moderato* *p*

Weep - in' Ma - ry, weep - in' Ma - ry,

PIANO *mp* *p*

mf *cresc.* *dim.*

Weep - in' Ma-ry, weep no more, Weep no more,— weep no more,—

mf *cresc.* *dim.*

rit. *mp* *a tempo*

Weep - in' Ma-ry, weep no more: They naid Him to the cross, With a

rit. *mp* *a tempo*

molto rit.

spear they pierced His side. While the blood trick-led down He bow'd His

molto rit.

*1) From the collection of Mrs. Stella May Hill

head, He bow'd His head. Weep - in' Ma - ry, weep - in' Ma - ry,

pp *ppp* *p a tempo*

pp *ppp* *p* *a tempo*

Weep - in' Ma - ry, weep no more, Weep no more, — weep no more, —

cresc. *f*

cresc. *f*

Weep - in' Ma - ry, weep no more. He

dim. *p rit.* *p*

dim. *rit.* *p* *p*

bow'd His head to die no more, He rose from the dead; He's a -

cresc. *f più*

cresc. *f più*

mosso

com-in' a - gain on the Judg - ment Day, on the Judg - ment

mosso

Day. *mf* Doubt - in' Thom-as, doubt in' Thom - as,

rit.

mf

cresc. *f* Doubt - in' Thom-as, doubt no more, Doubt no more,—

cresc. *f*

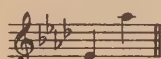
dim. *cresc.* *f rit.* doubt no more,— Doubt - in' Thom-as, doubt no more.

dim. *cresc.* *f rit.*

Jan. 27,
1925

WERE YOU THERE

(THE CRUCIFIED)



(High Voice)

Negro Spiritual

Harmonized by CHARLES FONTEYN MANNEY

VOICE

Lento *mp sadly*

Were you

PIANO

mf *f* *p*

Red. *

ten. *mf*

there when they cru - ci - fied my Lord? Were you

p dolce *mp*

cresc. *f intensely*

there when they cru - ci - fied my Lord?

cresc. *f*

Red. *

ff *ten.* *(wailing)* *ten.* *f* *mf port.*
 Oh! Some-times it caus-es me to

ff col voce *f* *mf*
Ped. *Ped.* *Ped.* *Ped.* *Ped.*

p *(dark)* *p*
 trem-ble, broth-ers, trem-ble Were you there when they

rall. *rall.* *a tempo*
 cru-ci-fied my Lord?

mf *pp* *p*
 Were you there when they laid Him in the

una corda
Ped.

tomb? Were you there when they laid Him in the

p

pp dolce

p

tre corde

tomb? Oh!

ten.

pp mezza voce

ten.

ten.

pp col voce

una corda

Some-times it caus - es me to trem - ble, broth - ers,

mp

port.

pp

mp

p

pp

tre corde

(dark) trem - ble. Were you there when they laid Him in the tomb?

molto espress.

rall.

ppp

molto espress.

rall.

ppp

una corda

WHEN I'M GONE

• NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Moderato ma non troppo

VOICE

When I'm gone, doan' yer

PIANO

mf *mp* *pp* *p*

grieve af - ter me, — When I'm gone, doan' yer grieve af - ter me, — When I'm

gone, doan' yer grieve af - ter me, — Bye an'

cresc. *cresc.*

*) From the collection of Miss Maria Mc Donald

bye, doan' yer grieve af - ter me.

Pale horse an' ri - der done carry ma moth - er a - way;

Pale horse an' ri - der done carry ma sis - ter a - way; Cole i - cy han' done

carry ma fa - ther a - way, Bye an' bye; doan' yer grieve af - ter me.

WHEN THE LORD CALLED MOSES



*)NEGRO SPIRITUAL

(Original Key, *F minor*)

Arranged by
CHARLES FONTEYN MANNEY

Con moto, maestoso

VOICE

PIANO

f pesante

When the Lord call'd Mo - ses, ——— Mo-ses 'fused to

an-swer; But the third time the Lord call'd Mo-ses, ——— Mo-ses say, "Here I'se,

*)Tennessee melody from the Collection of Crudup Vesey.

p rit. *a tempo*

soul a-mak-in' read-y for to go.

rit. *a tempo* *poco stretto*

p

Tempo I *f*

When the Lord call'd

rit. *f pesante*

Mo - ses, Mo-ses 'fused to an - swer; But the

third time the Lord call'd Mo - ses, Mo-ses say, "Here_ I'se,

Lord!" *mf* Mo-ses say, "Here_ I'se, *rit.* Lord!" *p sempre* Been a

ed espress.
long time a - wag-gin' of my cross - es, *rit.* Now I say, "Here I'se,
(a-bear-in')

p cantabile

molto espress.
Lord!' Been a long time a - wag-gin' of my cross - es, *molto espress.* But I'se
(a-bear-in')

rit. gwine to get to heav - en when I *Slower* die, *mezza voce pp* when I die.
rit. *Slower* *ppp*

WHO BUILT DE ARK?

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

With spirit

VOICE

PIANO

f *mf*

Who built de Ark?

†) No - ah, No - ah. Who built de Ark? Brud-der No - ah built de Ark.

Who built de Ark? No - ah, No - ah. Who built de Ark? Brud-der

*) From the collection of Mrs. Stella May Hill.

†) Usually pronounced *Norah*

mf

No - ah built de Ark. Way o - ver yon - der in de

har - ves' field, Who built de Ark? Why,

cresc.

poco rit. *mp a tempo*

No - ah built de Ark. An - gels work - in' wid de

poco rit. *a tempo*

mf *f slower*

char - iot wheel, Who built de Ark? Oh,

mf *f* *slower*

No - ah built de Ark.

dim.

Ped. *

mf a tempo

Who built de Ark? No - ah, No - ah. Who built de Ark? Brud-der

a tempo

No - ah built de Ark. Who built de Ark? No - ah, No - ah.

f

Who built de Ark? Brud - der No - ah built de Ark.

mf

Look o - ver yon - der an' what d'I see?

mf

poco rit.

Who built de Ark? Why, No - ah built de Ark. A

poco rit.

a tempo

band of an - gels a - com - in' af - ter me.

a tempo

cresc. // *f slower*

Who built de Ark? Oh, No - ah built de Ark.

cresc. // *f slower*

f

YONDER COMES SISTER MARY

*) NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Moderato ma non troppo

VOICE

PIANO

1. Yon-der comes sis-ter Ma-ry, How do you know it is her? Wid de

palms of vic-t'ry in her han' An' de keys of Beth-e-le-hem, An' de

keys of Beth-e-le-hem, O Lord! De keys of Beth-e-le-

*) From the collection of Mrs. Stella May Hill

hem, An' de keys of Beth-e - le - hem, O Lord! An' de

f *>* *, dim. e rit.*

, rit.

f *>* *dim.*

keys of Beth-e - le - hem.

Fine

Fine a tempo

mf

2. Yon-der comes broth-er Jo-seph,

mf

mf

How do you know it is him? Wid de palms of vic-t'ry in his han'

cresc. *f D.S.al Fine*

cresc. *f D.S.al Fine*

WHAT A TRYIN' TIME!

(ADAM, WHERE ARE YOU)

NEGRO SPIRITUAL

Arranged by
WILLIAM ARMS FISHER

Con anima

VOICE

PIANO

mf

Ad - am, where are you? O Ad - am, where are you? O Ad - am, where

are you? O what a try - in' time! Lord, I'm in de Gar - den, Lord,

I'm in de Gar - den, Lord, — I'm in de Gar - den, O

slower *a tempo* *slower* *a tempo* *ten.* *slower* *ten.* *slower*

sf

what a try-in' time! *a tempo* Ad-am,

you ate de ap-ple, Ad-am, you ate de ap-ple, Ad-am, you ate de

ap-ple, *rit. e dim.* O what a try-in' time! *mp a tempo* Lord, Eve, she gave it to me; Lord,

Eve, she gave it to me, Lord, Eve, she gave it to me; O what a try-in'

time! *mf a tempo* Ad-am, it was for-

p *poco rit.* *mf a tempo*

bid-den, Ad-am, it was for - bid-den, Ad-am, it was for - bid-den, O

slower mf *slower mf*

what a try-in' time! Lord said, "Walk out de Gar-den," Lord said, "Walk out de

f a tempo *a tempo*

Gar-den," Lord said, "Walk out de Gar-den," O what a try-in' time!

ff *rit.* *rit.*

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Music

